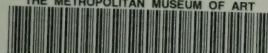


THE METROPOLITAN MUSEUM OF ART



3 0620 00585409 5







*By Direction of the Rt. Hon. The Dowager Lady Michelham.*



The Collection  
of the late  
**Lord Michelham**  
at  
20, Arlington Street, London, S.W.

Hampton & Sons  
Auctioneers  
20, St. James' Square,  
London, S.W.1.





"PINKIE"

*Sir T. Lawrence, P.R.A.*

LOT 288



## List of Illustrations.

"Pinkie," by Sir T. Lawrence, P.R.A. ... ..	Frontispiece
Chinese famille-rose porcelain vases ... ..	facing page 8
Group of ivory figures ... ..	12
Bust of Louis XV., by B. Lemoyne ... ..	15
Statuette of a nymph, by E. M. Falconet... ..	16
Sèvres vases, malachite garniture and bronzes, by P. P. Thomire ... ..	24
Marqueterie secrétaire, by J. H. Riesener, and 2 bonheur-du-jours ... ..	28
Three Louis XV. marqueterie tables ... ..	29
Louis XV. commode, by G. Dester, M.E. ... ..	30
Louis XV. commode, by L. Boudin, M.E. ... ..	31
Louis XV. writing table, with Caffieri mounts ... ..	32
Gobelins tapestry panel, "Roland" ... ..	33
Louis XVI. Beauvais tapestry settee ... ..	35
Louis XV. Gobelins tapestry suite ... ..	36
Louis XVI. Beauvais tapestry settee ... ..	37
La Pipeé aux Oiseaux, by F. Boucher ... ..	53
La Fontaine d'Amour, by F. Boucher ... ..	54
The Bowden Children, by J. Hoppner, R.A. ... ..	56
Miss Tatton, by T. Gainsborough, R.A. ... ..	57
The Three Children of Capt. Little, by G. Romney ... ..	58
Master Heathcote, by T. Gainsborough, R.A. ... ..	59
Lady Louisa Manners, by J. Hoppner, R.A. ... ..	60
Lady Hamilton as "Ambassadress," by G. Romney... ..	61
Lady Elizabeth Forbes, by G. Romney ... ..	62
Mrs. Angerstein and her son John, by Sir T. Lawrence, P.R.A. ... ..	63
Anne, Lady de la Pole, by G. Romney ... ..	64
Mrs. Robertson Williamson, by Sir H. Raeburn, R.A. ... ..	65
Mrs. Jerningham as "Hebe," by J. Hoppner, R.A. ... ..	66
Lord Dundas, by Sir H. Raeburn, R.A. ... ..	67

## A FOREWORD.

THE fascination and beauty of fine English portraits of the Eighteenth Century must be fully recognised by all lovers of art; and the exquisite taste and masterly skill of French ébénistes of the same period, is of no less importance in the eyes of connoisseurs and collectors to-day.

Consisting for the most part, of these two expressions of an artistic age, the collection formed by the late Lord Michelham will hold a very prominent place amongst those which have come under the hammer of late years.

Of pre-eminent importance among other famous canvasses, are those two masterpieces, Anne, Lady de la Pole, by G. Romney, and "Pinkie" from the brush of that no less eminent painter, Sir Thomas Lawrence; both of these are certain to command the admiration of all who behold them.

Other fine portraits are, Lady Elizabeth Forbes, Lady Hamilton as Ambassadors, and Captain Little's Children; all three the work of the former artist; and Mrs. Angerstein and her son John, by the last named.

Of equal importance, too, are those magnificent works by J. Hoppner and Sir Henry Raeburn, the portraits of Lady Louisa Manners, The Bowden Children, Mrs. Jermingham as "Hebe," Mrs. Robertson Williamson and Lord Dundas.

T. Gainsborough is represented by two delightful portraits, Miss Tatton and Master Heathcote.

Turning to the French School we have two enchanting canvasses from the brush of François Boucher, that delectable painter of shepherds, shepherdesses and dandified comedy of the simple life; but the beauties of these, La Pipeé aux Oiseaux and La Fontaine d'Amour, are more worthily portrayed by the facile pen of Pierre de Nohac in his description of these two masterpieces reproduced in the catalogue.

The French furniture includes the work of many world-famed craftsmen of the *ancien régime*, foremost amongst which are, perhaps, such names as Riesener, Beneman, La Croix and Denizot, all of whom were members of the *École des Maîtres Ébénistes* in Paris. The superb productions of these famous men with their wonderful marqueterie, bronzes and unique grace of form, will never be surpassed. Mention should be made here of a Louis Quinze library table with fine gilt bronze mounts by that famous *cisèleur* Jacques Caffieri.

In tapestry-covered furniture, also, the collection is very rich, there being no less than five suites with upholstery from the looms of Gobelins, Beauvais and Aubusson. That of the former is from the *atelier* of Jacques Neilson, after designs of F. Boucher and J. B. Oudry.

There is also a remarkably fine panel from the same factory, entitled "Roland," the work of Clément Belle from a cartoon by Charles Coypel.

Embracing as it does then, these veritable gems of art, together with several fine pieces of sculpture by such well-known names as Lemoyne and Falconet, Thomire bronzes, and rare old Chinese porcelain, the collection is unsurpassed for its wealth in treasures of a by-gone age.

A.M.



*1st Portion.*

1ST DAY'S SALE.

THE MICHELHAM COLLECTION.

By Direction of the Right Hon. The DOWAGER LADY MICHELHAM.

**20, ARLINGTON STREET, S.W.**

---

Catalogue of  
**French <sup>18th</sup> Century Furniture**  
**- & Objets d'Art -**

Gobelins Tapestry Panel. Five Old French Tapestry Suites.

SCULPTURE. BRONZES. FRENCH CLOCKS.

Old Chinese Porcelain.

---

**HAMPTON & SONS**

---

Are favoured with instructions to Sell the above by Auction on the premises on

**TUESDAY, NOVEMBER 23rd, 1926,**

At **ONE** o'clock.

---

PRIVATE VIEW (by Cards obtainable of the Auctioneers) Thursday and Friday, November 18th and 19th, 1926.

PUBLIC VIEW, Saturday, November 20th, 1926, from 9.30 a.m. to 4.30 p.m. each day.

**Solicitors : Messrs. Michael Abrahams, Sons & Co., 110, Bishopsgate, E.C. 2.**

Telegrams : "Selanlet. Piccy, London."

Telephone—Regent 7500 (9 lines).

**Auction Offices :**

**20, ST. JAMES' SQUARE, LONDON, S.W.1.**

Branch Offices : Wimbledon and Hampstead.

---

N.B.—Descriptive Catalogues of the entire collection, with Plates, 21/- Without Plates, 2/6.

*The Collection of Pictures will be Sold on Wednesday, November 24th.*

## Conditions of Sale.

I.—The highest accepted bidder shall be the purchaser. If any dispute arise between the bidders or any mistake be made, the lot to be put up again at the bidding immediately preceding dispute, or the Auctioneer may declare the Purchaser.

II.—The advance in the biddings to be regulated by the Auctioneer, **who is to be sole arbiter in any matter of dispute or mistake.** He also reserves to himself the right to refuse any bidding, to withdraw, consolidate or divide any lot or lots, or to submit the lots in any order, without regard to the position of the same in catalogue, as may be deemed advisable.

III.—The Purchasers to pay (if required) a deposit of five shillings in the pound as part payment, such deposit to be a general deposit on the whole or any of the lots of such buyers. Every Purchaser to give his name and place of abode.

IV.—Each and every lot shall at the fall of the hammer be considered as delivered, and no lot or lots can be removed until the whole amount of the Purchasers account shall be paid in full, and payment is to be made to the person appointed to deliver. No warranty is given or implied by the description in the catalogue.

V.—The lots **must be paid for and cleared away from the premises,** with all faults, imperfections and errors of description, **before 4 o'clock on Thursday, December 2nd, 1926,** and no allowance whatever shall be made for misdescription or errors of whatsoever nature. *Any damage caused by removal, or otherwise, must be made good by the person committing the same; principals being considered responsible for the acts of their servants.* N.B.—No lots will be cleared during sale.

VI.—The Auctioneer reserves the right of making an allowance for the whole or any portion of a lot not delivered from any cause whatsoever—**at the same rate at which such lot was purchased;** and inasmuch as the Auctioneers act only as agents for the Vendors, they shall not be considered personally responsible for any default on the part of either Vendor or Purchaser. The Vendor or Vendors reserve the right to bid by himself, themselves, or their Agents, or his Agent.

VII.—Any lots uncleared by the appointed time, agreeably with the conditions will be forfeited, and may be re-sold or warehoused at the expense of the Purchaser; any deficiency arising from resale, together with warehouse charges and all attendant expenses, including sale foreman's charge of 10s. per day, shall be made good by the Purchaser.

LASTLY.—On failure in complying with the above conditions, or on non-performance of all or any part of them, the defaulters will lose their deposits, and the Auctioneer or clerk of sale shall be at liberty to take such steps as may be deemed necessary to bring the transaction to a close; and if a resale be effected, either by public auction or private contract, all loss and expenses shall devolve upon the defaulter at this sale.

**Particular attention is called to the 5th Condition.**

**Hampton & Sons, Ltd., will not be responsible for removals, unless written instructions are given to the Auctioneer or Clerk in charge.**

N.B.—No Lots will be transferred.

NOV 4 1926

9/30/27



IMPORTANT NOTICE.

*Purchasers will oblige the Auctioneer by filling in this slip and handing it to his Clerk on making the first purchase.*

*Purchaser's Name* \_\_\_\_\_


*Address in full* \_\_\_\_\_



HAMPTON & SONS,

*Auctioneers,*

20, St. James' Square, S.W.1.



Digitized by the Internet Archive  
in 2021 with funding from  
The Metropolitan Museum of Art



## 20, Arlington Street, S.W.

---

Old Chinese and other Porcelain, Ivories, Sculpture, Vases and  
Brule-Parfums, Bronzes, French Clocks,  
**18th Century French Furniture,**  
Tapestry Panel and Suites.

---

FIRST DAY'S SALE,  
**On Tuesday, November 23rd, 1926**  
At ONE o'clock.

---

### Various Pottery and Porcelain.

LOT

- 1 A pair of Japanese pottery slender vases, decorated with cranes, flowers and badges (17-in.) and a hexagonal vase with a landscape (12-in.)
- 2 Two pairs of Satsuma cylindrical vases with flowers and diapers in colours and gold (10-in. and 14½-in.), also a pair of blue and gold oviform vases and lids
- 3 A pair of white biscuit groups of a shepherd and shepherdess with a dog and lamb (7-in.), also a pair of blue and gold Coalport perfume bottles
- 4 A pair of similar bulbous vases, decorated with gilt flowers on a marbled blue ground (10-in.), also a pair of Coalport blue and gold pin trays
- 5 A pair of Satsuma slender vases, decorated in flowers and diapers (17-in.), a pair of Worcester vases with gilt fret necks and flowers in *pâte-sur-pâte*, also 2 Dresden-style oval flower baskets
- 6 A pair of Minton's baluster-shaped vases and lids, richly gilt, with blue centres and Amorini in white *pâte-sur-pâte*, by L. Solon (13-in.)

## LOT

- 7 A pair of Sèvres seaux painted with Boucher figure subjects and flowers, reserved in panels on a marbled blue ground ( $4\frac{1}{2}$ -in.)
- 8 A Neapolitan round écuelle and cover, gilt and painted with figure subjects, also a Worcester model of an elephant forming a flower stand
- 9 A Sèvres bleu-de-roi and gilt coffee cup and saucer, painted with a miniature of the Princesse de Lamballe, also a Minton cup and saucer, decorated in turquoise blue, gold and flowers
- 10 A pair of Sèvres Ovoid Pot-Pourri Vases and Lids, painted in oval cartels with portraits of Louis XVI. and Marie Antoinette, reserved on a bleu-de-roi and gilt ground ( $11\frac{1}{2}$ -in.)
- 11 A pair of Dresden groups of nymphs and Amorini, symbolical of Music and Poetry (9-in.)
- 12 A Dresden group of Cherubs, symbolising Science (6-in.), a Dresden cup, cover and saucer with landscape vignettes and a similar cup and saucer with flowers in relief
- 13 A Dresden group of a Youth and Maiden with a hurdy-gurdy ( $6\frac{1}{2}$ -in.) and a similar group—The Infant Orchestra
- 14 A Dresden figure of a lady with playing cards ( $6\frac{1}{2}$ -in.), another of a lady with a lamb and 2 Dresden figures of girl musicians
- 15 A Viennese figure of a poodle on a cushion (10-in.) and a pair of French green and gilt pillar candlesticks, painted with flowers (10-in.)
- 16 A pair of Imari Ovoid Vases and Lids, richly decorated with flowers and diapers in colours (46-in.)
- 17 A pair of Wedgwood ovoid pot-pourri jars and lids, of blue and white jasper with classic figures and other ornaments in relief ( $11\frac{1}{2}$ -in.)
- 18 A pair of Jacob Petit square flower vases with gilt lion mask feet and square plinths, decorated in lapis-blue, gilding and floral medallions ( $6\frac{1}{2}$ -in.)
- 19 Two old Staffordshire pot lids, framed, 2 small Coalport blue and gilt vases and 6 similar vases of blue glass
- 20 A pair of Imari ovoid vases, richly decorated in red and blue ( $18\frac{1}{2}$ -in.)



## LOT

- 21 A pair of Japanese spherical bottle-shaped vases, richly decorated with figures, flowers and diapers ( $12\frac{1}{2}$ -in.) and a pair of square Kioto vases with legendary figures and other ornament
- 22 A pair of Japanese baluster-shaped vases, decorated with birds and flowers (13-in.), 2 crackle ware bowls and a white and gilt flower pot
- 23 A pair of turquoise blue Sèvres vases, decorated with hunting scenes and mounted with handles, rims and bases of chased gilt bronze ( $16\frac{1}{2}$ -in. high)
- 24 A pair of Sèvres seaux painted with figure subjects and flowers, framed in gilt scrollwork on a turquoise blue ground, mounted in gilt bronze (9-in. high)
- 25 An old Chinese mazarine-blue bowl, pencilled with peonies and birds in gold, the interior decorated in rouge-de-fer (16-in. diameter)
- 26 A pair of Chinese (Tao-Quang) cisterns with circular bodies, spreading necks and bases, decorated with exotic birds and rocks, amidst branches of season flowers; inside are lotus plants and a fish (23-in. diameter, 17-in. high), on carved gilt wood stands

## Chinese Porcelain.

(Period of Yung-Cheng and Ch'ien-lung of the Ch'ing dynasty.)

LOT

29

### A PAIR OF FAMILLE-ROSE VASES

of graceful baluster form with cupola-shaped lids finishing in cone-shaped finials of rouge-de-fer and gold.

The decoration, in full palette colours of the famille-rose, consists of a pair of feng-huang (emblems of the Empress) amidst flowering branches of the tree peony, magnolia and prunus.

Round the necks run deep bands of finely pencilled pink and blue diaper, relieved by octafoil and scroll panels, containing objets-de-luxe, landscape vignettes and "cash" tassel devices; a similar band of ornament is repeated on the lid, whilst beneath is a narrow border of blue and pink jui-head tasseled ornament.

(58-in.), on carved gilt wood stands

(*See Illustration.*)

30

### A PAIR OF SIMILAR JARS

of round baluster form with cupola-shaped lids, surmounted by gilt dogs of Fo in full relief.

Feng-huang and flowering plants are again pictured in the design, whilst above, and on the lids, are bands of green, pink and buff diaper, amongst which are landscape vignettes, flowers, "cash" and tassel devices

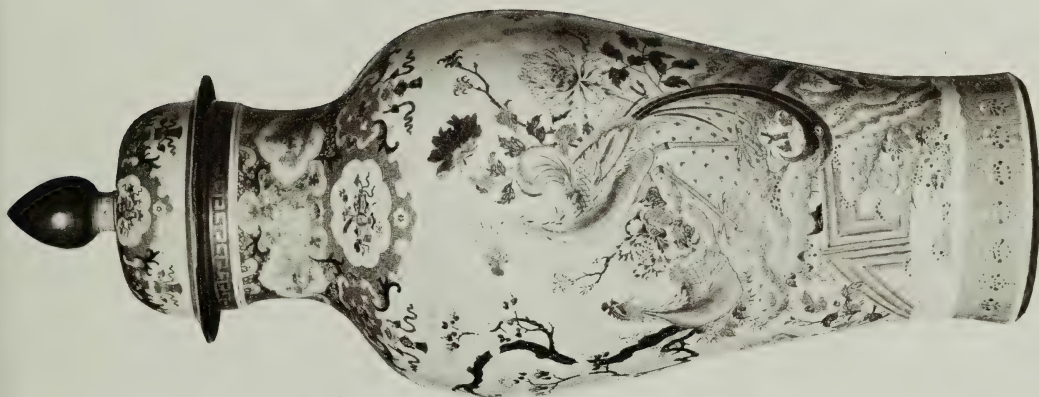
(32-in.), on tall carved gilt tripod stands

(*See Illustration.*)





30



29



30





## LOT

## 31 A PAIR OF FAMILLE-ROSE CISTERNS.

They are of round bulbous shape with spreading necks and bases, mounted in ringed gilt masks forming the handles. Vessels of this type are known in China as gold fish jars.

Decorated with two crested pheasants flying amidst branches and sprigs of peony, prunus and other flowers with insects here and there, filling up the design. The insides, from base to rim, are similarly decorated.

(Diameter  $22\frac{1}{2}$ -in., height 14-in.), on carved gilt-wood tripod stands

## 32 A PAIR OF SIMILAR CISTERNS.

Decorating the exterior are peonies, rocks and a garden enclosure in pink, rouge-de-fer and blue enamel colours with narrow bands of red and white chrysanthemum scrolls above and below. Inside the cisterns appear nelumbium lotus plants growing amidst aquatic grasses

(Diameter 23-in., height 16-in.), on carved gilt-wood stands

## 33 A FAMILLE-ROSE BOWL,

Decorated with lotus petal or thalamus-shaped ornament in three rows of pink, blue and mauve, relieving which are four leaf-shaped panels of tree peonies, rocks and pomegranates, with narrow bands of scrollwork above and below. Inside is a peony branch and scroll border

(Diameter 21-in., height  $9\frac{1}{2}$ -in.)

(See Illustration facing page 32.)

## 34 A KANG-HSI SQUARE TAPERING VASE

with beaker-shaped neck, decorated with season flowers, birds and insects in famille-verte 4-colour enamels ( $19\frac{1}{2}$ -in.). Mounted as an electric lamp with gilt bronze mounts and silk shade, painted to match

## Ivories.

### LOT

- 36 An antique square plaque hollowed and carved in undercut relief with the Holy Family grouped in a garden ( $3\frac{1}{2}$ -in. by 3-in.), in ebonised tabernacle frame
- 37 A pair of Canton circular tusk sections carved with figures and trees, on a ground of pierced diapers ( $4\frac{1}{2}$ -in.)
- 38 Another, similar ( $6\frac{1}{2}$ -in.)
- 39 A German tusk tankard carved with military figures at prayer (7-in.)
- 40 An antique plain oblong snuff box, a small Chinese oblong box with carved lid, 2 small tusks and a miniature Egyptian figure
- 41 AN AMAZON—a sculptured ivory head with gilt bronze helmet, on dark green marble plinth, by Jul. Dillens (22-in.)
- 42 A pair of small antique French figures of 16th and 17th century swordsmen on wooden plinths, and a carved wood group, "The Saviour and a Lamb"
- 43 An Indian group of an elephant with State howdah, riders and attendants ( $6\frac{1}{4}$ -in.), and a small group of a bullock cart with figures
- 44 A small Indian elephant and riders, a bullock cart, on oblong plinth, also a palanquin with figures
- 45 An Indian model of a State barge with peacock prow and oarsmen ( $10\frac{1}{2}$ -in. long)
- 46 A pair of small figures of a cobbler and his wife, a small figure of a Greek sailor and another of a wild pig
- 47 A *Japanese Figure of a Samurai* with his armour, lantern and a tengu at his feet, signed (9-in.)
- 48 A Japanese figure of a geisha in a fan dance, signed ( $7\frac{3}{4}$ -in.)
- 49 A similar group of an old man with child and baskets, signed (4-in.)
- 50 An okimono—An Oni alarmed at the sight of Shoki

## LOT

- 51 A group of six figures in a frolic in a boat ( $8\frac{1}{4}$ -in. long)
- 52 A Japanese oval box and lid carved with birds, rocks and a tree, signed (4-in. by  $3\frac{1}{2}$ -in.)
- 53 A pair of small French figures of itinerant musicians ( $5\frac{1}{2}$ -in.)
- 54 A similar figure of a ragged beggar ( $5\frac{1}{4}$ -in.)
- 55 Six Japanese okimono, Figures in a boat, Kappa in a clam shell, Raiden and other figures
- 56 A Japanese figure of an Oni, finely carved in wood ( $7\frac{1}{4}$ -in.)
- 57 A Japanese quatrefoil-shaped jar from a tusk section, decorated in fine Shibayama work, with enamelled silver base and lid, forming a Koro (6-in.)
- 58 A carved rectangular plaque of a fiddler, probably intended to represent Nero (7-in. by 5-in.), in ebonized frame
- 59 AN UPRIGHT GERMAN PANEL OF ARCHITECTURAL DESIGN, carved in full relief with a group of symbolic classic figures framed in a pediment with twist columns of Renaissance style. Beneath is an ebonized plinth with a rectangular ivory panel of a Royal couple and attendants (30-in. high, 20-in. wide)
- 60 An Indian rectangular box engraved with views and flowers, having interior fittings, lined sandalwood (16-in. by 12-in.)
- 61 A Japanese tusk, lacquered and inlaid with a landscape and figures, on shakudo and gilt stand, also a Japanese figure of a man with 3 monkeys (8-in.)
- 62 A Canton glove box, richly carved with figures, trees and pavilions, also a medallion bust of a laughing man



## LOT

- 63 A 17TH CENTURY SPANISH FIGURE OF THE VIRGIN MARY, on spherical plinth, around which are symbolic figures of a cherub, animals and a bird—  
Pa Soro Ioána clara Euphrazia de S. Miguel (16-in.)

(See Illustration, centre.)

- 64 A 17th Century French Figure of the Virgin Mary with jewelled and enamelled crown (19½-in.)

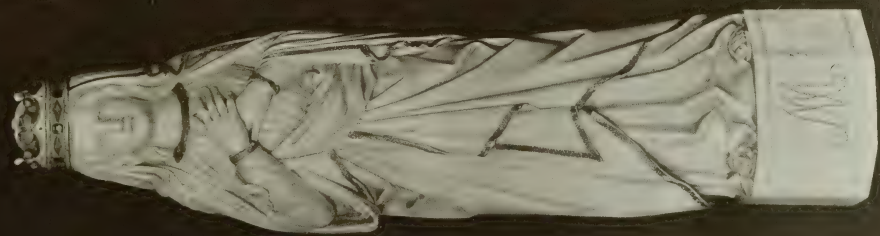
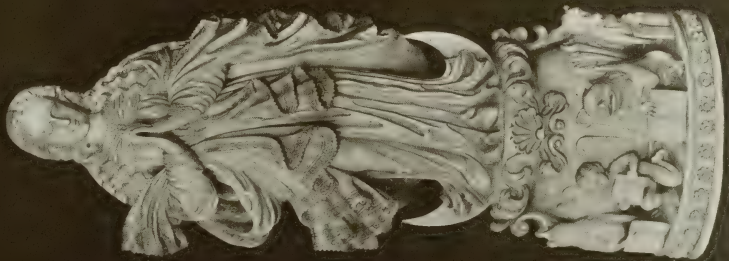
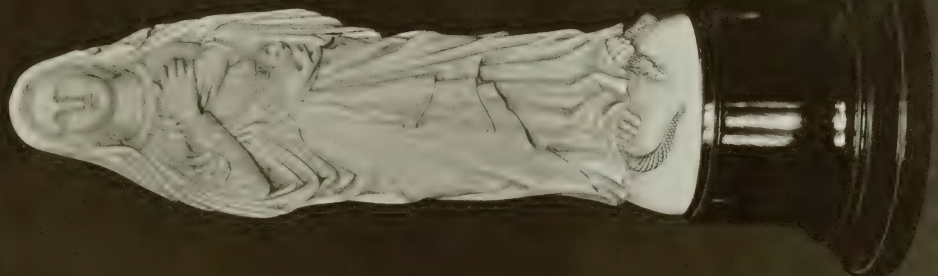
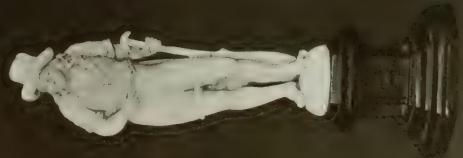
(See Illustration.)

- 65 A Similar Figure of the Virgin Mary, standing on a half sphere with a serpent, on ebonised socle (20-in.)

(See Illustration.)

- 66 A pair of 17th Century Italian or French figures, an itinerant musician with hurdy-gurdy and a gondolier with oar, on carved wood plinths (10-in.)

(See Illustration.)







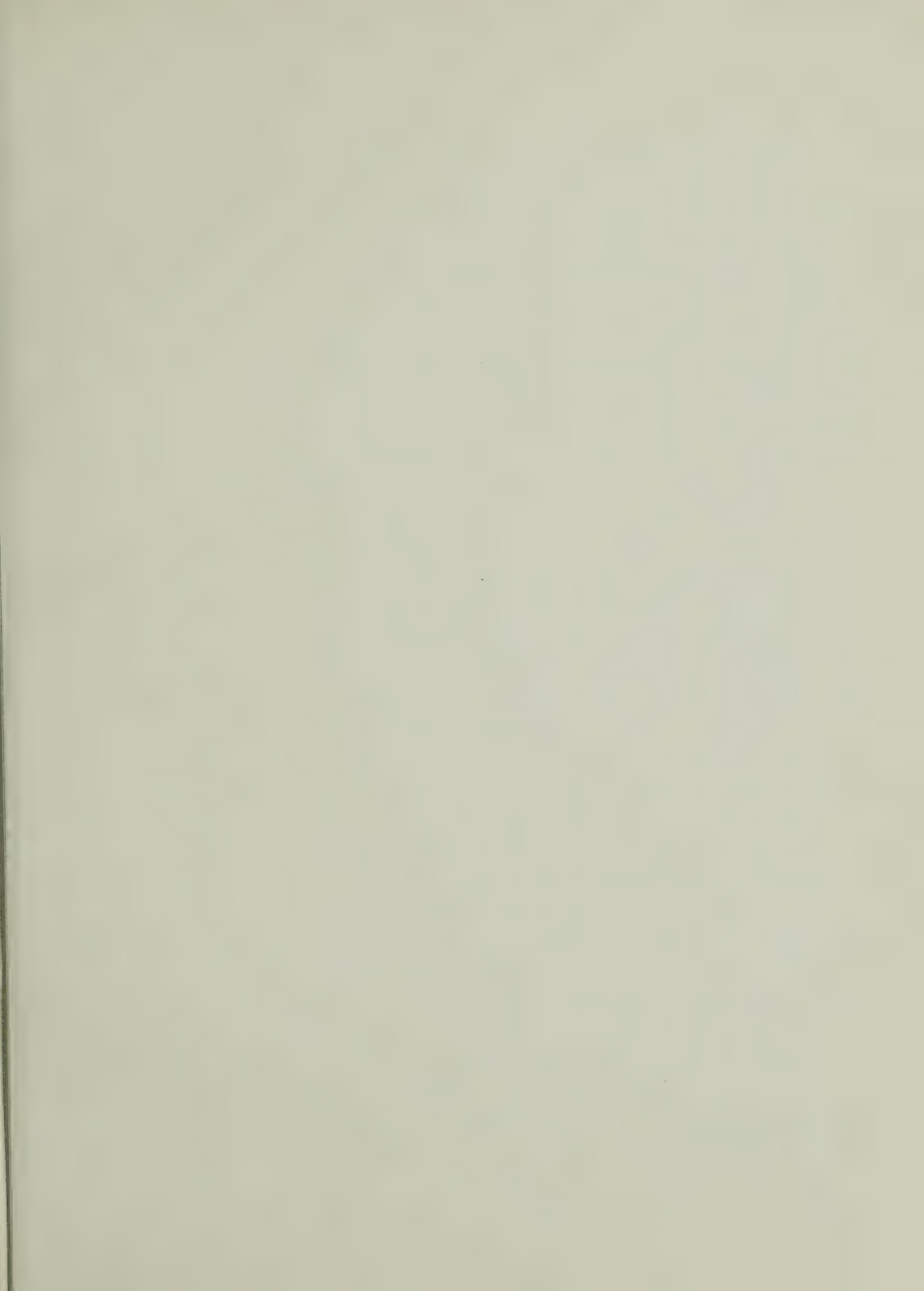
## Sculpture.

### LOT

- 70 THE BIRDS NEST and THE BUTTERFLY, a pair of white marble busts of girls, by Re. Monti (27-in.)
- 71 A pair of dark brèche marble columns with round shafts, verde antico square bases and chased Corinthian mounts of gilt bronze ( 4-ft. 7-in.)
- 72 A life-size wood double figure of Mephistopheles and Marguerite, sculptured back to back, *Italian or Austrian work* (5-ft. 10-in.)
- 73 MORNING AND EVENING, a pair of white marble statuettes of draped nymphs with floral and other attributes, beneath which are figures of Amorini, on oval plinths, by C. Brugnoli (36-in.)
- 74 A white marble bust of Napoleon Bonaparte as the Young Augustus (22-in.)
- 75 **The Sisters of Bethany**—The Master is come and calleth for thee. A fine white marble group, by J. Warrington Wood, on rectangular moulded pedestal (7-ft. 9-in.)
- 76 A white marble recumbent figure of a child with bird resting on a cushion, on dove-grey marble plinth, by P. Franchi (18½-in. high, 21-in. wide)
- 77 VENUS, a life-size statue of white marble. The Goddess stands with her left arm down and right arm raised over her head, about to discard her drapery, by Pio Fedi, Florence, raised on circular plinth of pink scagliola and white marble (8-ft. 4-in.)
- 78 The Beggar Boy, sculptured in white marble; he is seated cross-legged with a bowl in his left hand and his right outstretched, on ebonised octagonal pedestal (5-ft. 6-in.)
- 79 GERICHAN, a fine white marble group of an athlete attacked by a lioness, whilst he holds her cub in his left hand. On rectangular plinth and pedestal of red figured and white marble (*Measurements: Height 9-ft. 8-in., width 3-ft. 11-in., depth 2-ft. 1½-in.*)
- 80 A carved wood statuette of a draped woman emblematic of learning, on spreading plinth (50-in.)

## LOT

- 81 A pair of white marble symbolic figures of children with flowers and a wine cup (27-in.)
- 82 A similar pair with fishes and a bird
- 83 A similar figure of a girl with a dove (26-in.)
- 84 A pair of Oriental alabaster tazze of oval form sculptured with swan handles and nulling, on square plinths (14-in. high)
- 85 A circular jardinière of verte Campan marble (15-in. high), also the spirally fluted pedestal of red figured alabaster with capital and base of green onyx (43-in.)
- 86 A rectangular table with green onyx slab top, on white marble bracket supports, sculptured with winged lions terminating in arabesques of leafage and a rosette (top 57-in. by 22-in. by 2½-in.)







LOT

87 **LOUIS XV.**, Roi de France et de Navarre.

A white marble bust of the monarch in armour, draped and wearing the Star of St. Esprit, *par B. Lemoyne*, 1772, *agé de 69 ans.* (32 $\frac{1}{2}$ -in.)

(*See Illustration.*)

**ÉTIENNE MAURICE FALCONET.**

Born in 1716 and served his apprenticeship under the sculptor B. Lemoyne.  
 In 1754 he became a member of the Académie and worked for some years  
 under the direct patronage of Louis XV. and Madame de Pompadour.  
 He died in 1791.

LOT

- 88 STATUETTE OF A NYMPH, in white marble. The nude figure stands in  
 an attitude of surprise at the two doves at her feet. Her drapery, hung  
 from the left arm, is carried over a tree trunk behind her. Raised on  
 an oval panelled plinth (25-in. high)

*From the late Lord Farquhar's Collection.*

*(See Illustration.)*







## Bronzes, French Clocks and Ornaments.

LOT

- 90 A pair of Louis XVI. gilt bronze 2-light candelabra, supported on caryatid figures of women, in dark bronze (17-in.)
- 91 A *Striated Onyx Clock Set*, with pillars and frieze mounts of bronze, viz.:  
A striking clock in monumental case, with porcelain and gilt dial and mercurial pendulum (18-in.)  
A pair of tazze (11-in.)
- 92 A pair of 3-light French candelabra of dark and gilt bronze, the serpent scroll branches supported by Nubian figures, on square pedestals (18½-in.)
- 93 A repeating carriage clock in finely chased gilt bronze case, also an enamelled gilt ash tray shaped as a guitar
- 94 A Japanese bronze figure of a laughing fisherman, on rectangular wooden plinth, lacquered in gold (20-in. high, 13½-in. wide), also a gilt and champlevé enamel ewer (12½-in.)
- 95 A Japanese bronze flower stand shaped as a basket, with a duck, drapery, etc., mounted on a tree trunk (10½-in. high)
- 96 A pair of bronze candlesticks with caryatid Egyptian figures and gilt nozzles, on black marble plinths (10½-in.)
- 97 A LOUIS XIV. BOULLE BRACKET CLOCK, in tortoiseshell case, inlaid with foliated scrolls of brass, and mounted in ormolu with leaf and scroll ornament, crested by a figure of Fame. It has an 8-day striking movement, chased gilt dial and enamel numerals (35-in. high)
- 98 A pair of 2-light bronze candelabra, supported by figures of an infant bacchanal and a faun, on white fluted marble cippi, style of Clodion (18-in.)
- 99 A gilt bronze oval jewel casket with symbolic mounts and panels of turquoise blue Sèvres porcelain (10-in. long, 9-in. high)



## LOT

- 100 A PAIR OF EMPIRE 8-LIGHT CANDELABRA, with ormolu trumpet-shaped branches, supported on the heads of caryatid figures of Egyptian women, on square pedestal bases with appliques (54-in.), also electric candle lamps and silk shades
- 101 A pair of mahogany thermes for same, carved with lion masks and flowers (47-in.)
- 102 A bronze figure of a cat seated on a pile of books, by Jean Carrit (18-in.)
- 103 A *pair of Empire Bronze 7-Light Candelabra*, raised on fluted columns, standing at the side of which are symbolic figures of draped women; on rectangular pedestals with Ionic capping (35-in.)
- 104 AN OLD FRENCH STRIKING MANTEL CLOCK, in case of dark and gilt bronze chased with masks, leafage and flowers in low relief and mounted with kneeling winged figures at the sides (15½-in. *high and wide*)
- 105 A French ormolu garniture de cheminée, chased with terminal figures, masks and other ornament, enriched with plaques and vases of lapis-blue Sèvres porcelain, painted with figures, viz. :—  
     A striking clock in upright rectangular case, surmounted by a vase (17-in.)  
     A pair of 2-handled urn-shaped vases (11½-in.)
- 106 A pair of Empire bronze campana-shaped vases, with ormolu appliques of masks and dancing figures, on red griotte marble and ebonized square plinths (20½-in.)
- 107 A *pair of Louis XVI. Cassolettes*, of vert antique marble, in the form of classic amphoræ, on oblong bases. They are supported by pairs of Amorini and mounted with eagle badges, dancing nymphs and arabesques, all of gilt bronze (15½-in.), on wood plinths
- 108 A bronze chariot group on oblong plinth (12-in. by 6¼-in.)
- 109 The Marly Horses, a pair of bronze groups (23-in.)
- 110 A pair of 18th-century malachite vases of campana shape, on square plinths of the same (15-in.)

## LOT

- 111 A FRENCH GARNITURE DE CHEMINÉE, of Louis XVI. design. It consists of a striking clock in drum-shaped case, held suspended by a bronze figure of an Amorino in the manner of Bouchardon, seated on a gilt bronze cippus with red griotte marble plinth (24-in.), a pair of 4-light candelabra with similar supports, electrically fitted (26-in.), by Passement, Horloger du roi
- 112 A pair of bronze candlesticks with stems formed of caryatid figures of Atlas (11½-in.)
- 113 A small silvered bronze group of two children, on ebonized oval plinth and a similar figure of a child with an orb
- 114 A pair of lead arabesque figures of cherubs terminating in acanthus, on marble plinths (18-in.), also a pair of Empire mahogany terminal busts of women
- 115 A bronze oblong casket cast with figures and Gothic tracery in the 14th century manner (6-in.), a casket modelled with stags, hounds and fruit, a silver figure of a monkey with a cup, on square onyx plinth and a similar figure of a horse, on ebonized base
- 116 A bronze seated figure of a man in Tudor costume (8½-in.)
- 117 A Japanese bronze figure of a man with drum and hat (12-in.)
- 118 A silver model of a polar bear on lapis-lazuli rectangular plinth (7¾-in. by 6½-in.)
- 119 A rectangular casket of moss green hardstone, in gilt metal framing (6¾-in.) and a Bardigli marble figure of the Florentine boar
- 120 A *Malachite Writing Set*, viz. :—An oblong double inkstand with chased gilt mounts and bell (17-in.), an oblong casket with metal gilt mounts (15-in. by 11½-in.) and a similar smaller casket
- 121 A PAIR OF 6-LIGHT CANDELABRA, of gilt bronze and cut crystal glass, designed with scroll branches issuing from kneeling figures of Amorini between which is a tapering obelisk engraved with flambeau and the lilies of France. With prismatic drops and serpentine plinths, fitted for electric light with silk shades (18-in.)

## LOT

- 122 A GILT BRONZE MANTEL CLOCK, surmounted by symbolical figures of a man and maiden in full relief, on oblong plinth with scroll and leaf mouldings (33-in.)
- 123 A bronze figure of an angel on a stepped plinth, Superstitibus Lacrymatur (16-in. by 9½-in.)
- 124 A white onyx compendium of games with chased gilt bronze strapwork and malachite studs, containing ivory chessmen, draughts, markers, etc. (12-in. by 9-in.)
- 125 A Limoges enamel rectangular plaque, The Crucifixion (5¾-in. by 4-in.) and 3 carved ebony rectangular plaques of scriptural subjects
- 126 A porcupine quill work box, Vizagapatam work, with ivory chessmen, counters, etc. (11-in. by 8-in.), also 2 similar smaller boxes
- 127 A Canton enamel oblong cigarette box with coloured flowers and symbols on lapis blue (6½-in.), also 2 carved mother-o'-pearl shells
- 128 **A Pair of Chinese Cloisonné Enamel Koro**, with round bodies, up-raised scroll handles and domed lids upon which are coiled dragons of gilt bronze. They stand upon the backs of three cranes. The decoration, on a ground of rich turquoise blue, consists of flights and groups of cranes and spotted deer on the shores of a lake, amidst rocks, pines and flowering trees (41-in. high). Chien-lung
- 129 A pair of Chinese blackwood round table stands for same, carved with flowers, gourds, leafage and undertiers of pierced "cash" ornament, tops of pink marble (32-in. high)
- 130 A pair of cloisonné enamel round jardinières, decorated with peonies and feng-huang in colours on a white fretted ground; they are mounted on bamboo-shaped supports of gilt bronze by Barbedienne, Paris (43½-in.)
- 131 A nearly similar pair (42-in.)
- 132 A pair of Japanese bronze oviform vases, embossed in panels of birds, dragons, plants and diapers in low relief (30-in.), on wood plinths

## LOT

- 133 A GILT BRONZE STRIKING MANTEL CLOCK, of Louis XVI. design. The drum-shaped case suspended under a colonnade of leaf columns, chased with swags and lion masks. Above is an arabesque figure of an infant standing between a frame in shape of a well head, by Marchand à Paris (44-in.)
- 134 A Pair of Gilt Bronze 6-Light Candelabra, on vase-shaped stems, hung with cut glass flowers and drops (28-in.), electrically fitted, with silk shades
- 135 An interior scene and figures, La Mère Aveugle, modelled in clay, on oval marble plinth (24-in. by 20-in.)
- 136 A pair of campana-shaped vases of red Egyptian porphyry, on square bases (17½-in.)
- 137 A wood carving—A vase of flowers and birds in full relief, on a rectangular upright back, by A. J. Parent, Rome, 1784, in glass wall case (24-in. by 18-in.)
- 138 A carved brace of dead partridges, on satinwood rectangular back, similarly framed (22½-in. by 19-in.)
- 139 A Russian bronze group—A Hunter struggling with a bear, on octagonal base (14-in. high)
- 140 A bronze group of a setter, pointer and partridge, on oval base, by P. J. Mène, 1847 (15½-in. by 7½-in.)
- 141 A striking mantel clock in black marble case, surmounted by bronze figures of Cupid and Psyche (31-in. high)
- 142 A pair of black marble oviform vases with gilt bronze handles, masks and other mounts (24-in. high)
- 143 An Empire gilt and dark bronze 3-light candelabrum, supported by a caryatid figure of Cupid (17-in. high)
- 144 A pair of gilt bronze groups of lovers seated on rocks (11½-in. high)
- 145 A gilt bronze double ink stand, chased with a seated figure, laurel and oak sprays (16-in. wide)
- 146 A Japanese silver and gold lacquered tray, decorated in pierced floral border and Shibayama inlay of flowers and birds (12-in.)



## LOT

- 147 A set of 7 metal-gilt and enamelled oval basket-shaped trays (11-in.)
- 148 A Canton enamel chrysanthemum-shaped bowl and cover, decorated in low relief with gilt peony scrolls on a turquoise blue ground (*diameter* 14½-in., *height* 5-in.)
- 149 A Limoges tazza, decorated with figures *en grisaille* (5¾-in.), also a small Canton enamel tea pot with symbolic flowers and fruit
- 150 A translucent enamel and metal gilt small oval bowl, 2 small gilt bronze ink stands, a similar ornamental table bell and a black marble paper weight with silver rampant lion
- 151 A Japanese translucent enamel vase (7-in.), a round lacquer box and lid, 5 carved pearl shells, 4 Oriental knives, a small tortoiseshell pin tray and another of Indian metal
- 152 A silver gilt and blue translucent enamel circular box and lid (5½-in.), in case
- 153 A *Gilt Bronze 7-Light Candelabrum, of Louis XVI. design* with acanthus scroll branches, mounted on a tall tripod with chased laurel swags suspended from rams heads, terminating in lion paw feet on the plinth (7-ft. 4-in.), fitted with electric candle lamps and silk shades
- 154 A similar lot
- 155 A similar lot
- 156 A similar lot
- 157 A similar lot
- 158 *An Empire Dark and Gilt Bronze Candelabrum* with scroll branches for 15 lights, fluted stem and triangular base, enriched with acanthus, swags, palmettes and other appliques (7-ft. 4-in.) with electric candle lamps and silk shades
- 159 The companion candelabrum
- 160 A *Gilt Bronze Guéridon, of Louis XIV. design* with circular top and tapering stem, on S-scroll tripod, cast and chased with acanthus capitals, palmettes and other ornament of the style (5-ft. 6-in. high)
- 161 *The Companion Guéridon*

LOT

- 162 **A FINE CUT CRYSTAL GLASS ELECTROLIER**, hung with festoons and pear-shaped drops, on 48 scroll branches in 3 tiers emanating from a centre bowl (in Ball Room)

163 **A SIMILAR ELECTROLIER**

*From the Lord Tweedmouth Collection.*

- 164 **A Pair of Antique Lustres**, on circular brass stems with 16 lights, arranged in 2 tiers, hung with cut, faceted and plain pear-shaped rock crystal and glass drops, in varying sizes, round a steeple-shaped finialled centre (37-in.), fitted with electric candle lamps and silk shades

165 *A Similar Pair*

- 166 **A PAIR OF OLD FRENCH 4-LIGHT LUSTRES** with brass scroll branches and supports from which hang plain and faceted pear-shaped drops, coloured glass fruit and flowers; in the centre of each is a fleur-de-lys of cut glass forming a finial to the stem (32-in. high)

- 167 *A pair of Louis XVI. Brule-Parfums*, of fleur-de-pêche and white figured marble, mounted in gilt bronze, in the manner of Gouthière with pied-de-biche tripods, satyr masks, swags and low-relief bands of sporting Amorini (25-in. high)

- 168 *A pair of Louis XVI. Urn-shaped Vases and Covers of dark red Egyptian porphyry*; mounted with leafage and ram's heads of gilt bronze from which hang ribbon-tied festoons and pendants of flowers and fruit, on square bases (20-in. high)

169 **A LOUIS XVI. GILT BRONZE GARNITURE DE CHEMINÉE** :—

A striking clock in pedestal-shaped case, supported by 6 consoles with pied-de-biche feet. Above is an urn with ram's head, ring handles and laurel swags in full relief (24-in. high)

A pair of 4-light candelabra with leaf-scroll branches issuing from a tapering vase, raised on a tripod pedestal (20-in.), fitted for electric light, with silk shades

170 **A LOUIS XVI. STRIKING VASE CLOCK**

with white marble oviform vase-shaped centre, on square spreading base, with gilt bronze mounts.

Two Satyr masks form the handles, from which suspend festoons of flowers and fruit in full relief, with acanthus, scrollwork and pearl beading beneath. Above is a sphere of dove-grey marble — *by Francois à Paris*

(27½-in. high)

### BRONZES by P. P. THOMIRE.

The best pupil of P. Gouthière. He decorated the famous jewel cabinet of Marie Antoinette, at Versailles. 1751—1834.

LOT

171 A MALACHITE AND GILT BRONZE GARNITURE:—

A tazza, supported by four draped figures of Women dancing round a central shaft which supports the dish; beneath are winged lions connected by swags and palmettes, signed (34-in. *high*)

A pair of campana-shaped vases, on square plinths, appliqué with classic figures, masks, leafage and instruments of music (25½-in. *high*)

(*See Illustration.*)

172 A Pair of Sèvres and Gilt Bronze Vases

with gros-bleu porcelain campana-shaped bodies and finely chiselled mounts consisting of ribbon-tied floral swags suspended from behind caryatid figures of draped women in pairs, forming the handles. Beneath are bands of Grecian honeysuckle ornament and leafage, with urns and Gorgon masks (27-in. *high*)

also the pair of white enamelled and giltwood thermes, carved with acanthus, laurels, etc. (53-in. *high*)

(*See Illustration.*)

173 A PAIR OF LOUIS XVI. BRONZE 3-LIGHT CANDELABRA. The gilt branches chased in ivy scrolls and acanthus issuing from cornucopiæ of flowers; supporting these are bronze figures of draped standing women of classic appearance. On round gilt bronze and grey marble plinths (38-in. *high*)

*From the Stein Collection, Paris.*

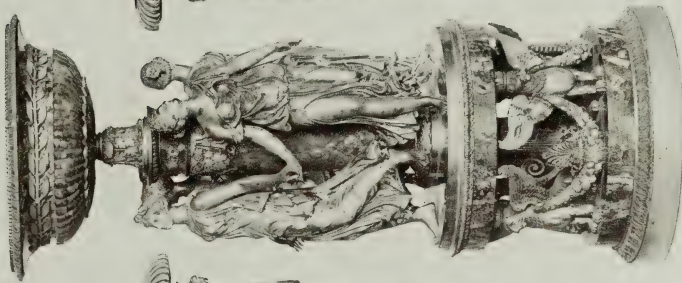
(*See Illustration.*)



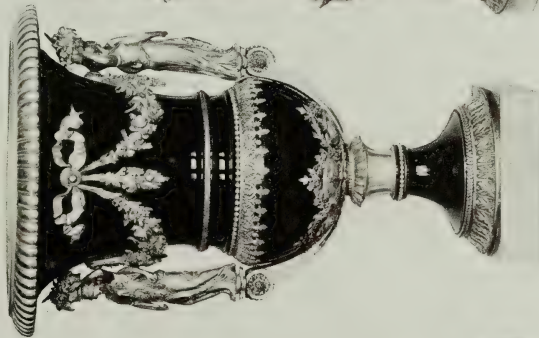
173



172



171



172



173





## Eighteenth Century French Furniture.

**Stamped with the names of famous ébénistes of the period.**

LOT

**176 A LOUIS XV. MARQUETERIE RENIFORM WRITING TABLE,**

of feathered and cross-cut tulipwood, inlaid on the top with a basket of flowers in a panel of green-stained holly, flanked by sprays of peonies.

It has a morocco-lined slide in the centre, flanked by small drawers; raised on pierced and braced end supports

*(38-in. wide, 15-in. deep, 27-in. high)*

*From the Collection of Mrs. John Holland, Wonham, Devon.*

**177 A LOUIS XV. OBLONG WRITING TABLE**

of tulip and king-woods, with sliding top, inlaid in a diamond-shaped parqueterie panel, framed in feathered surrounds. Mounted in chased gilt bronze angle appliques, scroll handles and pierced gallery.

It has a drawer with hinged morocco-lined centre and side receptacles.

Stamped: I. L. Dumur, M.E.

*(32-in. long, 19½-in. wide, 28-in. high)*

**178 A LOUIS XV. MARQUETERIE BUREAU-DE-DAME.**

It is of pedestal form with rectangular upper part, cabriole supports and undertier: Above is an open recess with 2 small drawers enclosed by a tambour, also drawers above and below, the latter lined in morocco leather and fitted with a slide containing ink and pounce pots.

Veneered in tulipwood with panels and bands of rosaced and plain trelliswork in light and green-stained holly. The gilt bronze mounts include sprays of acanthus, pierced guilloche galleries and other appliques, delicately chiselled. It has a white marble top.

Stamped: P. Denizot.

*(24-in. wide, 17-in. deep, 45-in. high)*

Pierre Denizot was received into the Corporation of Master Cabinet Makers, Paris, in 1740.

LOT

## 179 A LOUIS XV. SMALL COMMODE OR WRITING TABLE,

Slightly bombé in form, having 3 drawers, the upper one with leather-lined cover and receptacles at the side.

The top is inlaid with peony sprays, cut in dark figured rosewood, panelled all round in feathered tulipwood and banded in purple wood. Mounted with angle appliques and key plates of gilt bronze.

Stamped: B. V. R. B.

(20-in. wide, 18½-in. deep, 27½-in. high)

*From the Collection of Mrs. Hartmann, Richmond.*

A nearly similar table is in the Jones Collection at the Victoria and Albert Museum.

## 180 A LOUIS XVI. MAHOGANY COMMODE, with straight front and sides containing 3 small drawers and 2 deep drawers below.

A prominent feature of this *meuble* is the fine gilt bronze mounts which may be ascribed to that *ciseleur célèbre* Pierre Gouthière (1732—1813). They consist of a frieze, covering the three upper drawers and carried round the sides, chiselled *à jour* with running arabesques involving acanthus sprays, roses, laurels and berries, edged in a delicate pearing. Rectangular panel mouldings of ribbon, guilloche and leaf ornament are applied to the sides and divide the front into three panels, whilst the drawer handles are of floral swags and the key plates of round medallions with supporters of cornucopiæ and ribbons. It has a white marble top.

Stamped: Beneman.

(Measurements: Width 51-in., height 38-in., depth 28-in.)

Jean Guillaume Beneman was among the many famous *ébénistes* of the last years of the *ancien régime* who brought the Louis XVI. style into high repute; he was one of the first to make fashionable the use of mahogany, and was known for his collaboration with the foremost bronze workers of the day.

## 181 A LOUIS XV. MARQUETERIE OBLONG TABLE

with drawer, lined velvet. It is of tulipwood, feathered, cross cut and framed in borders of purplewood.

Centring the top is a basket of flowers inlaid in light woods in an oval of harewood, flanked by a cube pattern parquet of tulipwood and sycamore, edged in a framing of purplewood frets. It is lightly mounted with satyr masks, leafage, etc., in gilt bronze.

Stamped: R. V. L. C.

(33-in. long, 16-in. wide, 29¼-in. high)

R.V.L.C.: Roger Vandercruse, dit Lacroix, b. 1728, master 1755, d. 1799.

LOT

182 **A LOUIS XV. MARQUETERIE UPRIGHT SECRÉTAIRE**

with swept splayed sides and bevelled top, mounted in a slab of red griotte marble. On the front and sides are sprays of peonies cut in finely-marked kingwood, forming a fine dark contrast to the panels of tulipwood in which they are inlaid. The gilt bronze appliques are in the rocaille taste, chased with volutes, flowers and leafy scrolls. It has a velvet-lined fall and five interior drawers, inlaid to correspond with the front.

Stamped: B. V. R. B.

(41-in. wide, 51-in. high, 17-in. deep)



LOT

183

**A LOUIS XV. MARQUETERIE BONHEUR-DU-JOUR,**

Inlaid with fan-shaped and other panels of flowers in light and dark woods on a ground of harewood with feathered banding of tulip and purple-woods.

Mounted in chased gilt bronze angle appliques, paterae and ring handles.

It has a long drawer in the frieze with green leather sliding cover and 3 small drawers in the recessed back above.

Mounted in a slab of Spanish brocatello marble with ormolu gallery.

(29-in. wide, 16½-in. deep, 31½-in. high)

*From the J. Pierpont Morgan Collection.*

*(See Illustration, left.)*

**184 A LOUIS XVI. MARQUETERIE UPRIGHT SECRÉTAIRE,**

Veneered in panels of harewood. In front, forming the fall, is a roundel of books, laurels, flowers and a lyre, in various light and stained woods, framed in a laurelled *rainceau* with ribbon cresting. Beneath, on the folding doors, are vases of flowers and at the sides, fine rosaced trellis work centring with roundels of leafage.

The gilt bronze mounts, finely chased, include a frieze of rosaced guilloche, chamfered angles with rosettes, and draped caryatid busts of women, pateræd key-cornered panel framings and a bold arabesque mask beneath.

It has 6 interior drawers, a locker beneath and a slab top, of Spanish brocatello marble.

Stamped: J. H. Riesener.

(34-in. wide, 15-in. deep, 49-in. high)

*From the Collection of Baron de Rothschild.*

In all histories of French decorative Furniture under Louis XVI., J. H. Riesener is spoken of as chief amongst his contemporaries, and much has been written regarding this celebrated ébéniste; b. 1735; d. 1806.

*(See Illustration, centre.)*

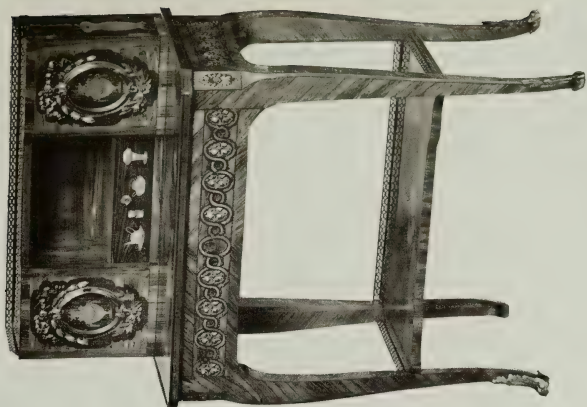
**185 A LOUIS XV. MARQUETERIE BONHEUR-DU-JOUR,**

of king- and tulipwoods, inlaid with vases, books and utensils in various light woods. A rosaced strapwork frieze, ribbon-tied oval leaf framings for medallions, paterae and other ornament form the mountings of gilt bronze.

It has a drawer with velvet hinged top, a galleried undertier, a small drawer and stationery lockers at the back.

(26-in. wide, 16½-in. deep, 40-in. high)

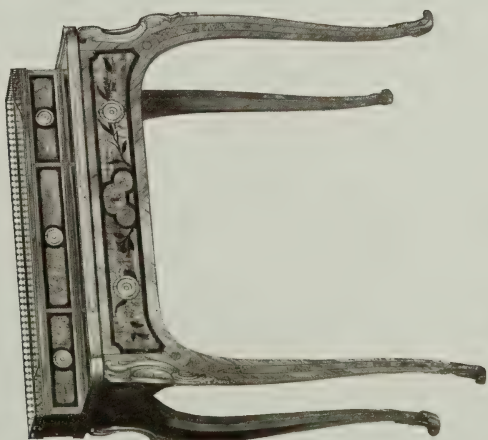
*(See Illustration, right.)*



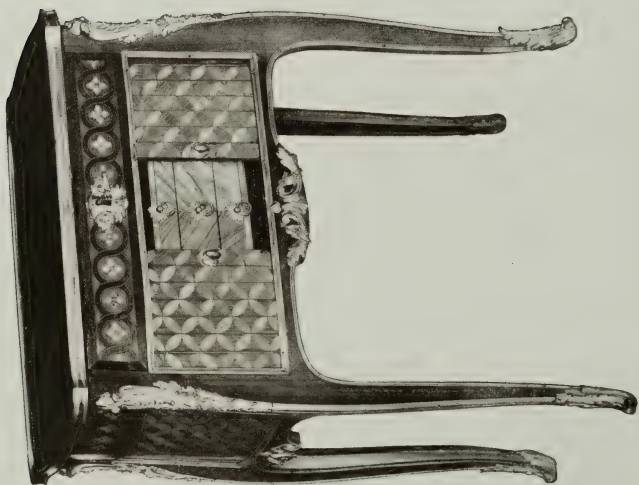
185



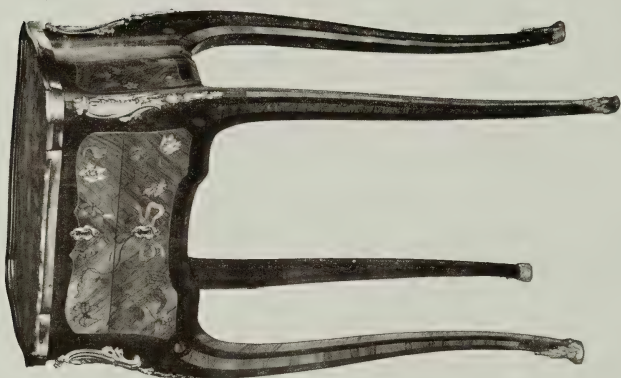
184



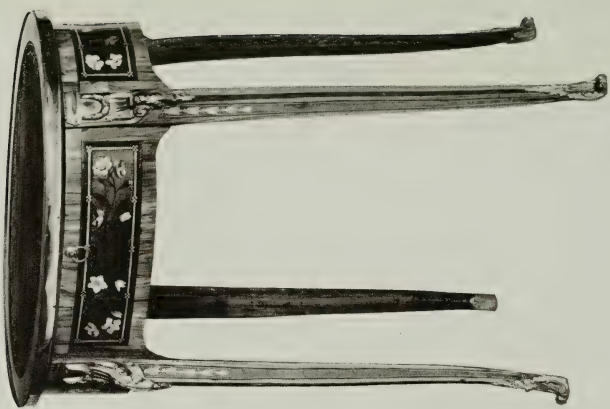
183



186



187



188

## LOT

## 186 A LOUIS XV. MARQUETERIE SMALL SECRÉTAIRE

with sliding morocco-lined top, drawer with strutted slope, and 3 drawers beneath, faced in tulipwood and enclosed by a tambour. The tambour, side and back, panelled in a parquet of intersecting circles in tulip and harewoods crested with an all-round frieze of rosaced strapwork. Mounted in chased gilt bronze.

(23-in. wide, 16-in. deep, 28-in. high)

A nearly similar table is in the Jones Collection at the Victoria and Albert Museum, No. 13.

(See Illustration, left.)

## 187 A LOUIS XV. MARQUETERIE WORK TABLE,

The front, back and sides veneered in cross-cut and feathered panels and bands of tulipwood, framed in purple wood, inlaid with flowers and ribbons; mounted in chased gilt bronze angle appliques and key plates. It has 2 drawers and pink and yellow brèche marble top.

Stamped: Delorme.

(17-in. wide, 12-in. deep, 29½-in. high)

*From the Collection of Lieut. Col. H. J. Hope Edwards.*

(See Illustration, centre.)

## 188 A LOUIS XV. TULIPWOOD OVAL WRITING TABLE

with panels and bands of harewood and green-stained holly, inlaid with floral marqueterie and chequered lines. It is fitted with a morocco-lined top, slide and drawer at side and mounted in gilt bronze with swagged leg cresting and scroll feet.

(21-in. wide, 16-in. deep, 27-in. high)

(See Illustration, right.)



LOT

189 **A LOUIS XV. MARQUETERIE COMMODO,**

with straight sides and straight front, slightly broken out in the centre. Inlaid along the frieze, which contains three small drawers, is a running volute in light and dark holly and harewood.

The two long drawers beneath, likewise the sides of the commode, have rectangular panels of dark stained harewood inlaid in which, and forming a rich contrast, are vases of flowers in various light woods. Framing these panels are fretted bands of green-stained holly with cross-cut and feathered borders of tulipwood.

Mounted in gilt bronze, cast and chased with laurel-swagged console brackets, acanthus espagnolettes, ring and paterae handles.

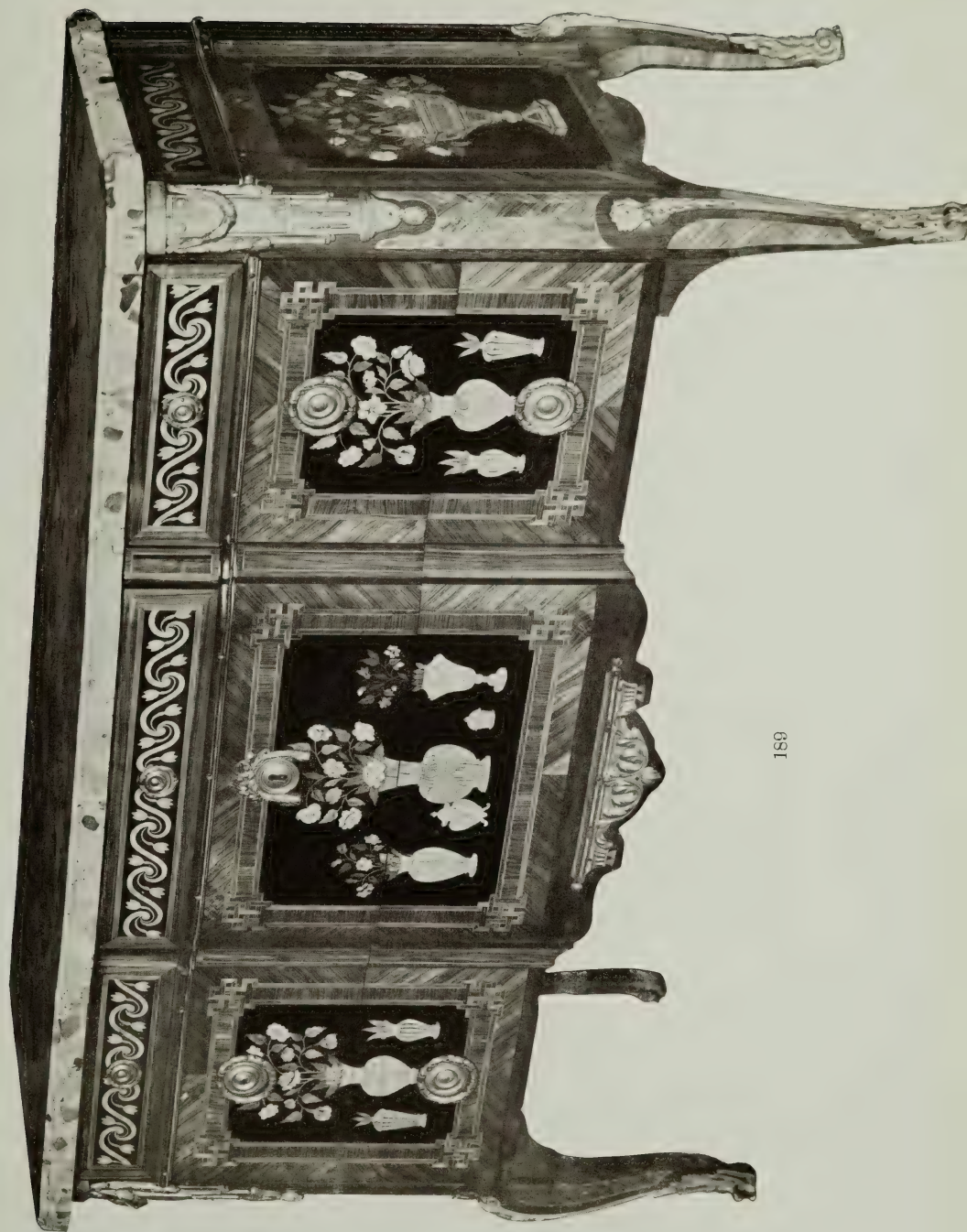
The top is of variegated pink brèche marble.

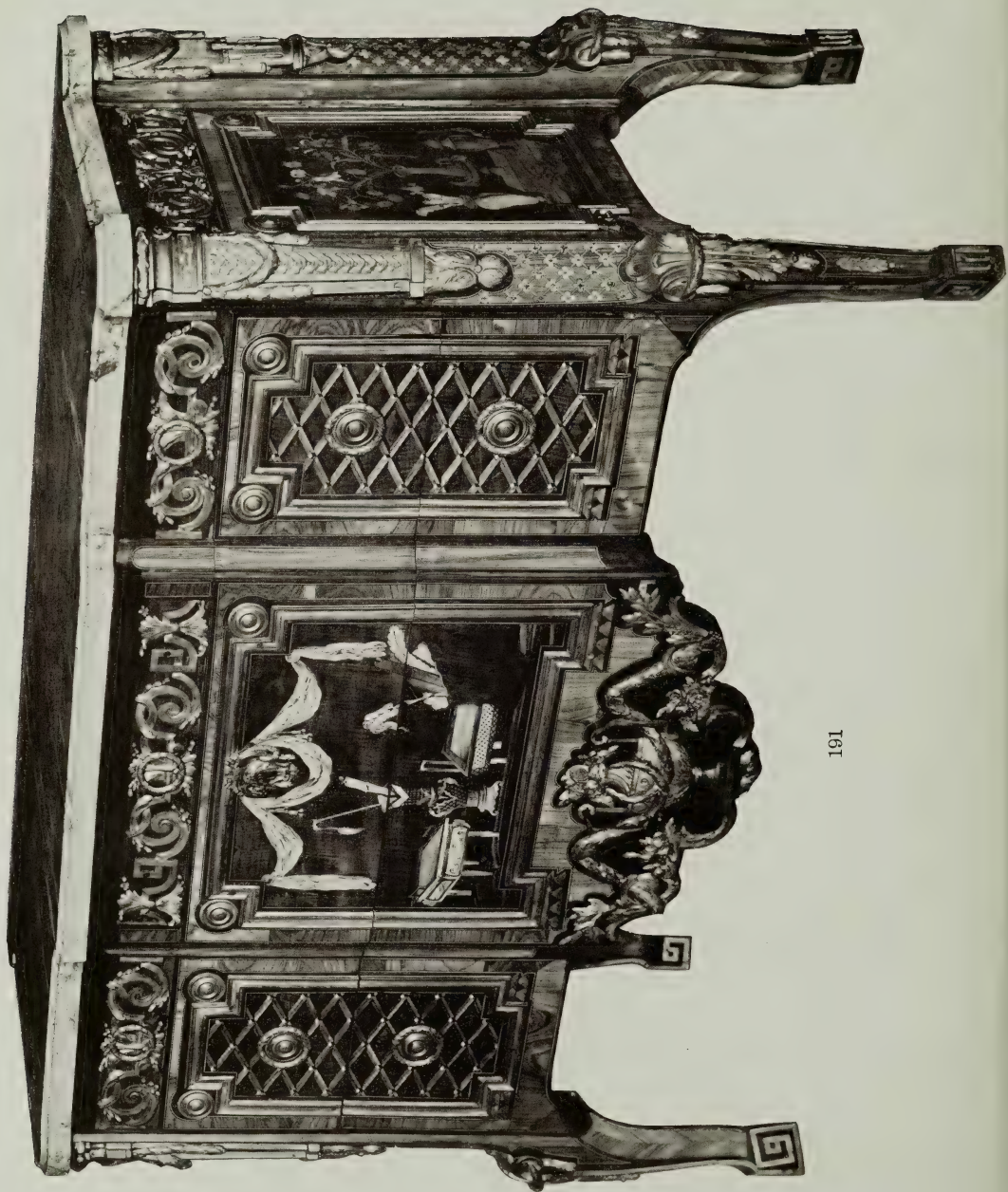
Stamped: G. Dester, M.E.

*Measurements: Width 57-in., height 35½-in., depth 21½-in.*

*(See Illustration.)*

190 **THE COMPANION COMMODO**







LOT

191

**A MARQUETERIE COMMODE, LOUIS XV. - XVI.  
TRANSITION.**

It has 2 long and 3 short drawers, banded in cross-cut tulip and purple-woods.

At the sides, inlaid in various light and stained woods in panels of harewood, are vases of flowers, whilst centring the front are drapery swags together with Chinese vases and utensils, flanked by trellis work.

The fine chased gilt bronze mountings consist of a frieze of strapwork and berries, canted angle appliques of imbricated ornament, swags, leafage and frets; an apron piece with an urn, laurels and leaf sprays, together with plain key-cornered panel framings with reel pateræ at the angles.

The top is of pink and yellow brèche marble.

Stamped: L. Boudin, M.E.

*Measurements: Width 53-in., height 36-in., depth 23-in.*

*From the Collection of the Earl of Ashburnham.*

Leonard Boudin was admitted to the École des Maîtres Ebénistes on the 4th of March, 1761.

(See Illustration.)

LOT

192

**A LOUIS XV. WRITING TABLE,**

Of slightly serpentine oblong form with recessed centre drawer and two side drawers the lines of which continue in a sweep to the cabriole legs. The back corresponds in design.

Running round the frieze of the table are panels of tulipwood cut *en croix* and framed in feathered borders of kingwood, whilst the green morocco leather top, gilt tooled in the centre and at the edges, is framed in feathered and cross-cut tulipwood and finished in a gilt bronze thumb moulding lightly engraved with buildings, birds and insects.

The fine gilt bronze mounts, stamped with the mark of Caffieri *ou poinçon de contrôle de dorure*, are chased with flamboyant acanthus, flowers and rocaille ornament peculiar to this master, and consist of angle appliques carried up over the top corners and running down, forming sabots for the feet, likewise drawer handle plates formed in one piece.

One drawer is steel lined and has a strong box fitted to the back.

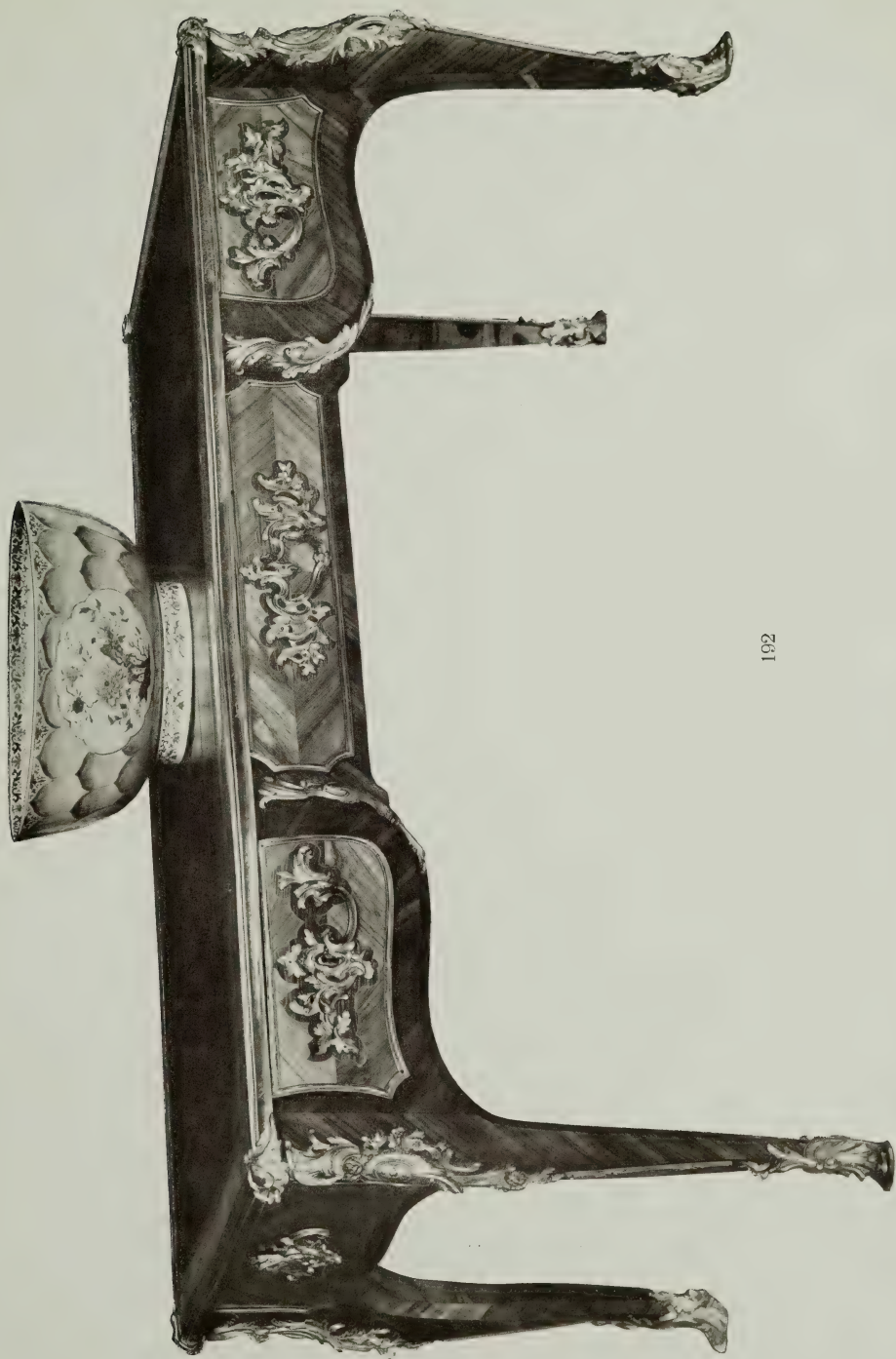
*Measurements: Length 5-ft. 11-in., width 2-ft. 10-in., height 2-ft. 7½-in.*

*From the Collection of the late Earl of Camperdown, Weston House, Shipston-on-Stour, Worcestershire.*

Jacques Caffieri was a member of that great family of sculptors in bronze for decoration of furniture of the rocaille period, encouraged by the patronage of the King and Madame de Pompadour. He was the father of Philippe, the third of that name, who collaborated with him until his death in 1755.

(See Illustration.)







# 18th Century Tapestry Panel and Suites

**Woven at the Looms of Gobelins, Beauvais and Aubusson,**

from designs by

F. Boucher, C. Coypel, J. B. Oudry, J. Callot and others.

LOT  
195

## **A LOUIS XVI. GOBELINS TAPESTRY PANEL.**

ROLAND OU LA NOCE D'ANGÉLIQUE.

From "Orlando Furioso" of Ludovico Ariosto, after a cartoon by Charles Coypel.

The scene depicted is the meeting of Angelica, daughter of Galaphron, King of Cathay, with the young Saracen, Medoro, who has thrown himself at her feet.

Right and left appear groups of figures in animated conversation about the lovers in the centre; in the left background, appearing under an arch, is a couple dancing a minuet, whilst on the right is another group round a tree, pointing to and discussing the following inscription written on the trunk:—

*Angélique et son cœur  
Medor en est vainqueur  
Que Medor est heureux  
Angélique à comblé ses vœux.*

Woven in the full palette colours of the painter; the rich reds and blues of the dresses forming a fine contrast to the delicate shades of pink and light tones employed for the flesh and the dress of Angelica.

By Clément Belle from the series "Scènes de l'Opéra."

(Height 12-ft., width 21-ft. 3-in.)

"Le peintre Clément Belle, inspecteur aux Gobelins, recopia avec certaines variantes les modèles employés pour les scènes de théâtre . . . No. 9, Roland ou la Noce d'Angélique d'après Charles Coypel."

"État Général des Tapisseries de la Manufacture des Gobelins," 1807.

NOTE.—There is a similar panel in the Louvre, No. 265.

(See Illustration.)



LOT  
196

# **A LOUIS XVI. AUBUSSON TAPESTRY SUITE**

consisting of a canapé, and 10 fauteuils

The tapestry upholstering the seats and backs is woven in oval medallions on a light ground, framed in drapery lambrequins in apple-green and rose cramoisi carrying swags and pendants of flowers in polychrome.

Within the ovals are figure subjects in the manner of François Boucher and animals after designs by Jean Baptiste Oudry, from the series "*Les Chasses*" and "*Les Fables de la Fontaine*":—

On the Settee:—A pastoral scene with a group of children seated in a landscape, one fishing in a brook, also three hounds pulling down a stag.

On the Backs of the Ten Chairs:—A seated lady, a girl bathing her feet, a girl seated by a chest, a lady seated with flowers, a child with a parachute, a boy with birds, a girl with flowers in her apron, a boy with flask of wine and a fire, a boy with poultry and another with a kite.

Appearing on the Seats are, respectively:—Two rabbits, a masquerading wolf and lambs, a cat with two rats, two monkeys, a wolf attacking a sheep, two marmosets, a roebuck with doe, two spaniels, a goat and sheep, and a dog attacking a squirrel.

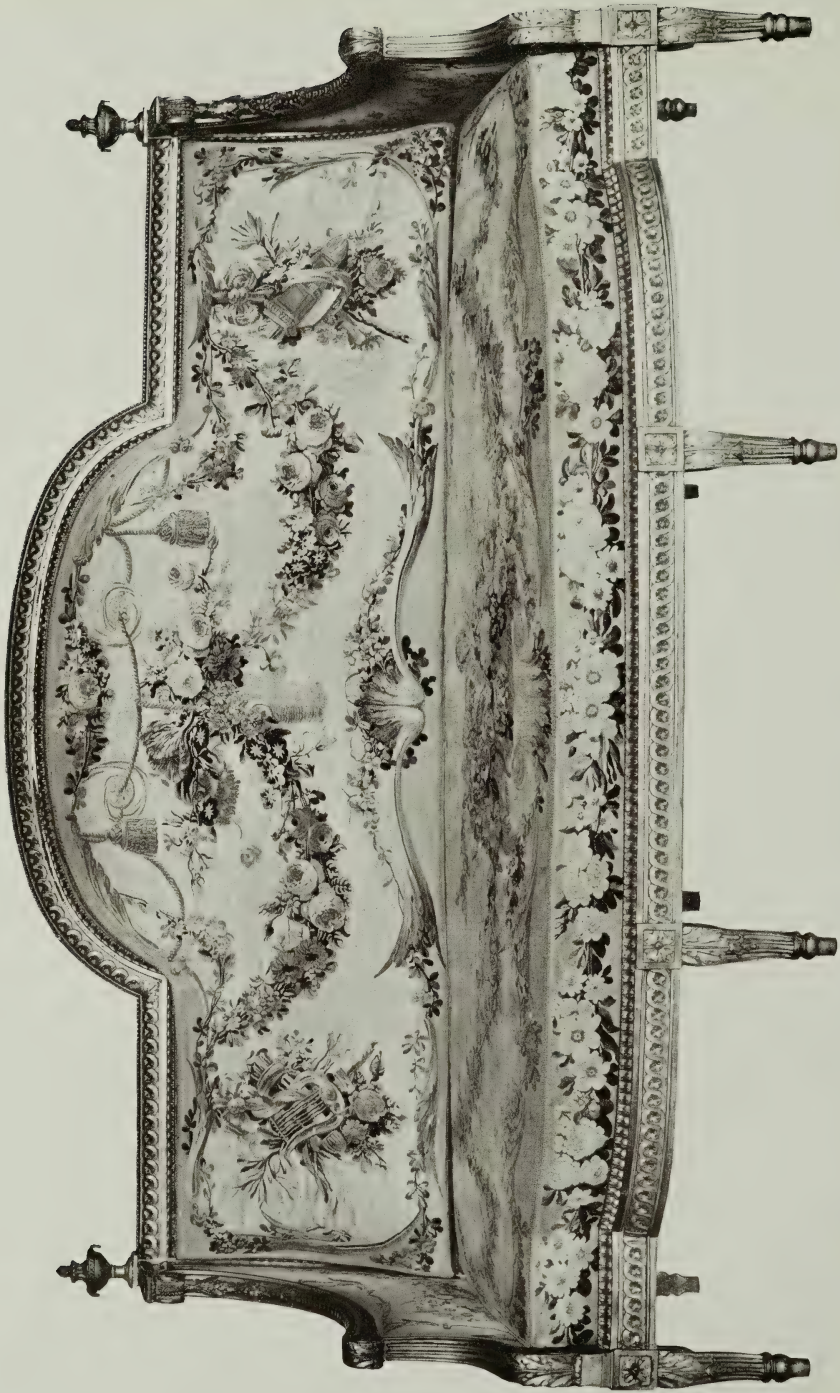
The gilt frames, original (one of the fauteuils stamped with the name Lavisse) carved with leaf and imbricated ornament, pateræ, etc.

*Measurement of Settee: Height 3-ft. 2-in., length 6-ft. 4-in., depth 2-ft.*

*Measurement of Fauteuils: Height 3-ft. 1-in., width 2-ft. 1-in., depth 1-ft. 10-in.*







LOT  
197

**A LOUIS XVI. BEAUVAIS TAPESTRY SUITE,**

consisting of 2 canapés and 6 fauteuils.

The tapestry upholstering the seats and backs is woven with baskets and swags of flowers, musical and amatory trophies, in varied colourings, on a light ground, suspended from tasseled cords, or raised on leafy scrolls.

Framing this, are narrow bands of flowers and scroll work, with an outer border of pale apple green, on the lower part of which, just above the seat rails, are fine bands of flowers in polychrome

The gilt frames are finely carved in running bands of rosaced guilloche, leafage and pearly ornament, intercepted by acanthus leafage and pateræ forming the squares to the legs

Stamped: Jacob.

*Measurement of Settees: Height 3-ft. 7-in., length 7-ft. 1-in., depth 2-ft. 4-in.*

*Measurement of Fauteuils: Height 3-ft. 5-in., width 2-ft. 4½-in., depth 2-ft.*

*From the Collection of Lord Savile, Rufford Abbey, Ollerton, Notts.*

Georges Jacob was a member of a famous family of menuisiers and was received into the Corporation of Master Cabinet-makers of Paris in 1765.

He received commissions from Queen Marie Antoinette and the most famous families of Paris.

(See Illustration of Settee.)

LOT

198 **A LOUIS XV. GOBELINS TAPESTRY SUITE,**

consisting of a canapé and 6 fauteuils.

The upholstery of fine old Gobelin's tapestry, woven by J. Neilson, with subjects from cartoons by François Boucher and from the Series "Les Chasses," of Jean-Baptiste Oudry. Framing these are bands of flowers and fruit, tied at intervals by blue ribbons, flanked by an outer bordering of rose Pompadour.

The fine quality of the tapestries, with their rich colorings of the flowers, fruit and rose borders, and the delicate flesh tones of the figures in exact reproduction of the painters art, form a remarkable exemplar of the summit reached by weavers of the old Gobelins

The subjects represented on the Settee are, on the Seat: A boy and girl in a garden whom an infant is watching from a bosquet at the back; on the Back: A youthful shepherd and shepherdess with their dogs and flock.

The Fauteuils--

(On the Backs.)

(On the Seats.)

- |   |                                 |
|---|---------------------------------|
| (1) A young girl with a basket of flowers | A wolf attacking a peacock      |
| (2) A young girl with fruit in her apron  | An eagle flying with its prey   |
| (3) A boy with bagpipes                   | A pair of cockerels             |
| (4) A boy with young birds                | A swan attacked by a dog        |
| (5) A shepherd boy with his crook         | Wild ducks alarmed by a spaniel |
| (6) A young girl with a bird cage         | Pheasants and a dog             |

The gilt frames are carved with small clusters and baskets of flowers, leafage and ribbons.

*Measurement of Settee: Height 3-ft. 10-in., length 6-ft. 10-in., depth 2-ft. 7-in.*

*Measurement of Fauteuils: Height 3-ft. 6½-in., width 2-ft. 5½-in., depth 2-ft. 1-in.*

(See Illustration of 2 Fauteuils.)

- 199 **An Upright Cheval Fire Screen,** en suite with the above, the panel woven with seated figures of a boy and girl in conversation in the open  
(Height 44½-in., width 28½-in.)

Jacques Neilson, Entrepreneur et directeur des teintures de la manufacture royale des tapisseries des Gobelins, 1749—1788.

(See Illustration.)



198

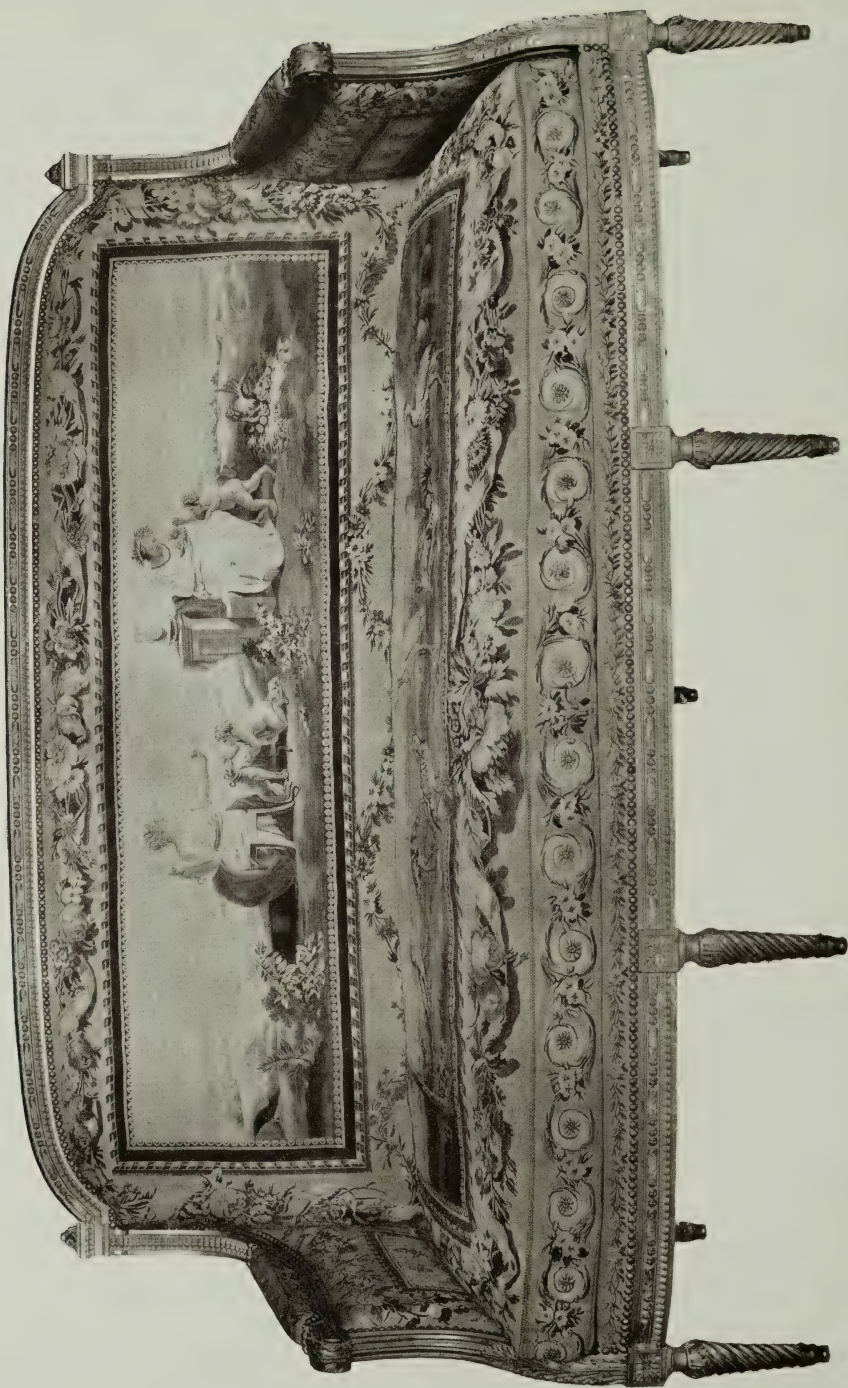


199



198







LOT  
200

**A LOUIS XVI. or DIRECTOIRE TAPESTRY SUITE,**

consisting of a canapé and 6 fauteuils

Upholstered in old Beauvais tapestry of the period, with rectangular, octagonal and circular panels of figures symbolising the arts and sciences, after Jacques Callot, and animal subjects after F. Casanova, framed in dark colourings and bordered in pale apple green, with flowers, ribbons and foliated scrolls in polychrome—

On the *Settee*:—Ladies and children in a landscape with a dog, birds and symbols, together with herons, ducks and other birds on a river bank.

On the *Fauteuils*:—

- (1) A woman with the cornucopia of Plenty and a woman milking a goat
- (2) A woman with the compass of Geometry and another on horseback with sheep
- (3) A woman with the canvas and brush of Painting and a woman with sheep and a wine flask
- (4) A woman with the lyre of Music and a man on horseback at a trough
- (5) A woman with the attributes of Sculpture and another with sheep and a wine flask
- (6) A woman with a thyrsus and bays, VEH. SOLI and a woman with goats at a fountain

*Measurement of Settee: Height 3-ft. 5-in., length 6-ft. 3-in., depth 2-ft. 4-in.*

*Measurement of Fauteuils: Height 3-ft. 4-in., width 2-ft. 2-in., depth 2-ft.*

(See *Illustration of Settee.*)

201 **A SIMILAR SUITE,** consisting of canapé and 6 fauteuils.

The subjects of the tapestry are, on the *Settee*, identical with the preceding, and on the *Fauteuils*:—

- (1) A woman with the scroll of Poetry and a woman on horseback with sheep
- (2) A woman with the book and trumpet of Learning and Fame and a shepherd with his flock
- (3) A woman with the canvas and brushes of Painting and another with goats
- (4) A woman with the lyre of Music and another with a goat at a fountain
- (5) A woman with the instruments of Astronomy and a man on horseback at a trough
- (6) A woman with the vase of Pottery and a shepherd with goat and sheep

202 Two nearly similar additional chairs:

- (1) A woman with the instruments of Astronomy and two goats
- (2) A woman with the attributes of Sculpture and two foxes

**END OF FIRST DAY'S SALE.**



*1st Portion.*

2ND DAY'S SALE.

THE MICHELHAM COLLECTION.

By Direction of the Right Hon. The DOWAGER LADY MICHELHAM.

**20, ARLINGTON STREET, S.W.**

---

Catalogue of  
**PICTURES**

including world-famous works by the following :

**G. ROMNEY,**

**T. GAINSBOROUGH, R.A.,**

**Sir T. LAWRENCE, P.R.A., Sir H. RAEBURN, R.A.,**

**J. HOPPNER, R.A.,**

**F. BOUCHER,**

Sir J. Reynolds, P.R.A., Sir P. Lely, D. Roberts, R.A., F. Dicksee, R.A., Sir Luke Fildes, R.A.,  
and other eminent artists.

---

**HAMPTON & SONS**

---

Are favoured with instructions to Sell the above by Auction on the Premises on

**WEDNESDAY, NOVEMBER 24th, 1926,**

At **ONE** o'clock.

---

PRIVATE VIEW (by Cards obtainable of the Auctioneers) Thursday and Friday, November  
18th and 19th, 1926.

PUBLIC VIEW, Saturday, November 20th, 1926, from 9.30 a.m. to 4.30 p.m. each day.

**Solicitors: Messrs. Michael Abrahams, Sons & Co., 110, Bishopsgate, E.C.2.**

Telegrams: "Selanlet, Piccy, London."

Telephone—Regent 7500 (9 lines).

**Auction Offices:**

**20, ST. JAMES' SQUARE, LONDON, S.W.1.**

Branch Offices: Wimbledon and Hampstead.

---

N.B.—Descriptive Catalogues of the entire collection, with Plates, **21/-** Without Plates, **2/6**.

---

*The Modern Furniture and Appointments will be Sold on Thursday  
and Friday, November 25th and 26th, and the Monday following.*

*The Cellar of Choice Wines, etc., on Tuesday, November 30th.*

Catalogues of these portions to be had free on application to the Auctioneers,



20, Arlington Street, S.W.

---

The Collection of Pictures.

---

SECOND DAY'S SALE,  
On Wednesday, November 24th, 1926  
At ONE o'clock.

---

**Pictures.**

(In carved gilt frames).

(By or attributed to the Artists named).

LOT  
210

PH. PAVY, 1881

An Eastern Dancer with Tambourine

(16½-in. by 9½-in.).

ENGLISH SCHOOL.

211

Portrait of Admiral Lord Nelson as a Boy

(10-in. by 7½-in.)

EUG. PAVY, 1882

212

An Eastern Woman—Ouled-Nadil, Aghouat

(Panel 11-in. by 7½-in)



LOT

PH. PAVV, 1881

213

An Eastern Bazaar

*(Panel 5½-in. by 9¼-in.)*

PH. PAVV, 1882

214

A Native Woman, Algiers

*(11¼-in. by 9½-in.)*

R. MCGREGOR, A.R.S.A., 1882

215

The Duellist—a figure standing in the snow

*(29-in. by 19½-in.)*

T. H. MAGUIRE

216

First Parliament held by King Edward I.

*(49-in. by 66-in.)*

A.B.

217

Full-length Portrait of a Spaniard

*(21-in. by 17½-in.)*

GEORGE ROMNEY

218

Bust Portrait of a Girl in White Dress

*(20½-in. by 17-in.)**From G. Romney's Collection sold at his death.**Exhibited at the Grafton Galleries, 1900*

UNKNOWN

219

A Girl Going to Market

*(Oval 25¼-in. by 20½-in.)*

LOT

CHARLES JONES

- 220 Four Sheep in a Meadow—Winter  
(Panel  $9\frac{1}{2}$ -in. by  $11\frac{1}{2}$ -in.)

A. PASCUTTI, 1873

- 221 La Chanson—An 18th Century Interior with Figures  
(Panel  $9\frac{1}{4}$ -in. by  $12\frac{1}{2}$ -in.)

J. B. BURGESS, R.A., 1878

- 222 Spanish Girl on a Balcony  
( $19\frac{1}{4}$ -in. by 14-in.)

EM. BERANGER, 1873

- 223 The Proposal—An 18th Century Interior with Figures  
(Panel  $10\frac{1}{2}$ -in. by 14-in.)

CHARLES JONES

- 224 Sheep in a Meadow on the Coast  
(Panel  $7\frac{1}{2}$ -in. by  $11\frac{1}{2}$ -in.)

J. B. BURGESS, R.A.

- 225 Spanish Girl with Black Mantilla and a Red Fan  
(21-in. by  $13\frac{1}{2}$ -in.)

THOS. CRESWICK, R.A.

- 226 Country Lane with Cattle and Figures  
( $5\frac{1}{2}$ -in. by  $7\frac{1}{2}$ -in.)

LOT

G. MORLAND

- 227 Farm Buildings, Horse and Figures  
(*Panel 5-in. by 6 $\frac{3}{4}$ -in.*)

A. WHEELER, JUNR., 1886

- 228 Jock and Trick—Study of two Terriers  
(*11-in. by 18-in.*)

A. MACCALLUM

- 229 Forest Scene—Sunset  
(*21-in. by 34-in.*)

CARL HERTEL, 1872

- 230 Guess Who It Is!—Cottage Interior and two Boys  
(*25 $\frac{1}{2}$ -in. by 20 $\frac{1}{2}$ -in.*)

J. F. HERRING, SENR., 1885.

- 231 Farmhouses and Stable Boy  
(*Circle 15-in.*)

P. WOUVERMANS

- 232 White Horse and Figures in a Landscape  
(*Panel 9-in. by 11-in.*)

J. F. HERRING, SENR.

- 233 Two White Horses in a Stable  
(*12-in. by 15-in.*)

FRED. HINES, 1879-80

- 234 View in the New Forest  
(*42-in. by 68-in.*)

LOT

## A. MACCALLUM

- 235 Woodland Scene with Bracken  
(34-in. by 47-in.)

## GUIDO SCHMITT, 1878

- 236 A Roman Shepherd Boy  
(27½-in. by 20-in.)

## F. KNAUS, after ANTOINE WATTEAU

- 237 Fêtes champêtres; Le déjeuner sur l'herbe, etc.—A set of three  
(22-in. by 38-in.)

## F. KNAUS, after ANTOINE WATTEAU

- 238 Mezzetin playing the Guitar and Le Plaisir Pastoral—two  
(22-in. by 33-in. and 22-in. by 46-in.)

## JAN VAN BEERS

- 239 Le Porte bonheur—A Lady in a Pink Dress with Toy Elephant  
(24-in. by 18-in.)

## JAN VAN BEERS

- 240 The Slipper  
(24-in. by 16-in.)

## UNKNOWN

- 241 Portrait of a Gentleman  
(26-in. by 19½-in.)

LOT

MRS. SEYMOUR LUCAS

242

My First Conquest

*(6½-in. by 5-in.)*

W. ETTY, R.A.

243

The Fair Bather

*(16-in. by 13½-in.)*

SIR PETER LELY.

244 Portrait of Mrs. Knight of Gosfield (three-quarter length, seated, in white dress with blue drapery)

*(50-in. by 40-in.)*

AUGUSTE MUSIN

245 Les bassins d'Ostende—An extensive view of Shipping and the Quay

*(33-in. by 61-in.)*

H. C. BUTTLER, 1780

246 Landscape, Cottages and Figures—style of Hobbema (a pair)

*(17½-in. by 23½-in.)*

JOHN GLOVER, b. 1767, d. 1849

247

Classical Landscape with Sheep and Shepherd

*(7¾-in. by 11-in.)*

UNKNOWN

248

The Seasons—a set of four pictures of figure subjects

*(Two 54-in. by 31-in.; Two 31-in. by 54-in.)*



LOT

A. MACCALLUM

249

A Forest Glade with Bracken

*(35-in. by 47-in.)*

J. W. CARMICHAEL

250

Coast Scene with Boats

*(23-in. by 35-in.)*

UNKNOWN

251

A Mahomedan Dancing Girl

*(Oval 23½-in. by 19-in.)*

N. BERGHEM

252

Landscape, Cattle and Figures—a pair

*(13-in. by 17½-in.)*

E. FRERE

253

The Wood Gatherer

*(12½-in. by 10½-in.)*

VAN HIER

254

River Scene—Moonlight

*(13½-in. by 17½-in.)*

PH. PAVY, 1881

255

Carting Sand

*(Panel 5-in. by 7-in.)*

## LOT

S.S., 1865

256

A Girl Reading

(17½-in. by 13½-in.)

UNKNOWN

257

Bust Portrait of a Girl

(11½-in. by 9½-in.)

PH. PAVY

258

A Courtyard in Cairo

(8½-in. by 5½-in.)

J. M. W. TURNER, R.A.

259

The Grand Canal and la Salute, Venice

(24-in. by 35-in.)

W. R. BIGG, R.A., 1802

260

The Village School

(24-in. by 30-in.)

SIR J. REYNOLDS, P.R.A.

261

Portrait of the Countess of Essex (three-quarter length, seated, in amber-coloured dress)

(50-in. by 40-in.)

G. F. WATTS, R.A., 1881

262

Portrait of a Gentleman in Black Coat

(26-in. by 20-in.)

LOT

J. A. O'CONNOR.

- 263 Landscape, Cottage and Cattle  
(11½-in. by 15½-in.)

A. MACCALLUM

- 264 A Woodland Glade—Autumn  
(48-in. by 36-in.)

UNKNOWN

- 265 A Waterfall  
(20-in. by 24-in.)

E. DEBAT-PONSAN, 1878

- 266 L'Amour fait passer le temps  
(Oval 43-in. by 56-in.)

E. DEBAT-PONSAN, 1878

- 267 Le temps fait passer l'amour  
(The companion picture)

D. TENIERS

- 268 Exterior of an Inn, boors playing skittles  
(24-in. by 39-in.)

UNKNOWN

- 269 Bust Portraits of Shakespeare and ten other Authors  
(In one frame—24-in. by 20-in.)

LOT

H. ALKEN

270

Trotting Horses—a pair  
(In one frame—21-in. by 14-in.)

LUCAS CRANACH, 1543

271

Portraits of Luther and Calvin  
(Pair of drawings, framed in one, each 7 $\frac{3}{4}$ -in. by 5 $\frac{3}{4}$ -in.)

LUCAS CRANACH, 1543

272

Portraits of Friedrich and Johann der Churfurst  
(The companion pair)

UNKNOWN

273

Portrait of the Baron de Stern  
(44-in. by 34-in.)

F. DICKSEE, R.A., 1911

274

Portrait of the Hon. Jack Stern  
Full-length, in riding costume, in a landscape  
(66-in. by 41-in.)

SIR LUKE FILDES, R.A., 1912

275

Portrait of Hermann, Lord Michelham, about 14 years of age  
Full-length, dressed in black, standing by an armchair  
(72-in. by 46-in.)

D. ROBERTS, R.A.

276

Interior of St. Peter's Rome  
A view of the High Altar taken from near the end of the nave. Numerous figures standing watching a procession.  
(47-in. by 71 $\frac{1}{2}$ -in.)

*From the Bolckow Collection, May 9th, 1891*

LOT

SIR J. REYNOLDS, P.R.A.

277 Portrait of William, fourth Duke of Devonshire

Three-quarter length, standing, in Court dress

(50-in. by 39½-in.)

*From the Waterpark Collection*

SIR J. REYNOLDS, P.R.A.

278 Portrait of William, fourth Duke of Devonshire

Three-quarter length, standing, with grey coat and sword

(49-in. by 39-in.)

*From the Waterpark Collection*

SIR PETER LELY

279 Portrait of Mrs. Mainwaring

Three-quarter length, standing, in blue dress

(48-in. by 38½-in.)

*From the Waterpark Collection*

SIR PETER LELY

280 Portrait of a Lady

Three-quarter length, seated, in blue dress with brown drapery

(49-in. by 38½-in.)

*From the Waterpark Collection*

SOLOMON J. SOLOMON, R.A.

281 Portrait of Hermann A. de Stern, aged 18 months

(Oval, 24-in. by 19-in.)

R. FORD, 1847.

282 Continental Street Scene with numerous figures

(Water Colours, 22¼-in. by 19-in.)



Lot

## FRENCH SCHOOL.

- 283 The Telescope. An interior with lovers and figure at a window  
(*Pastel, Oval, 21-in. by 17½-in.*)

E. W. COOKE, R.A.

- 284 Kynance Cove, Low Water  
(*34-in. by 55-in.*)  
*Exhibited at the Royal Academy, 1873*  
*From the Bolckow Collection, May 9th, 1891*

H. ALKEN.

- 285 Coaching Scenes—a set of three  
(*Panels, 15-in. by 20½-in.*)





FRANÇOIS BOUCHER

1703-1770.

LOT  
286**La Pipée aux Oiseaux**

Signed and dated 1748.

*(Size of Canvas, 115-in. by 132-in.)*

"La Pipeé aux Oiseaux est une scène exquise, qui prête aux enlacements tendres, aux airs penchés et rêveurs, aux poses abandonnées. Toutes les couleurs de la plus éclatante palette chantent sur la grande toile.

C'est l'été brûlant et blond dans un coin de poésie lumineuse, qui rassemble des enfants de France à la grace mièvre, au pied de ces arbres étranges, au branches bleues, et non loin du temple de la Sibylle, gravement dressé dans l'azur. Les amoureux, les amoureuses, sont assis sur le gazon piqué de fleurettes; tout près d'eux des cages sont ouvertes et, tenus par un fil, sur les doigts, près des lèvres, de petits oiseaux blancs volètent sans paraître effrayés."

"François Boucher," par Pierre de Nolhac, 1907.

*From the Lord Tweedmouth Collection at Brook House.*

*(See Illustration.)*

FRANÇOIS BOUCHER

1703-1770.

LOT

287

## La Fontaine d'Amour

signed and dated 1748.

(*Size of Canvas, 115-in. by 132-in.*)

"Ce moulin blond, où l'eau murmure, est celui de Charenton.

Pres de la fontaine en cascade, la grande fontaine monumentale que soutiennent deux Amours sculptés, un bel adolescent présente à la fillette la coquille toute pleine; et à droite, séparé de ce groupe par des enfants et un chèvre, Daphnis, amoureuxment, apprend à jouer du pipeau à l'innocente Chloé."

"François Boucher," par Pierre de Nolhac, 1907.

*From the Lord Tweedmouth Collection at Brook House.*

(*See Illustration.*)







**SIR T. LAWRENCE, P.R.A.**

1769-1830.

Portrait of

LOT

288

**“Pinkie”**

**Miss Mary Moulton Barrett**

*(Size of Canvas, 57-in. by 39-in.)*

*From the Collection of O. Moulton Barrett, Esq., of Westover,  
Catbourne, I.W.*

*Exhibited at the Royal Academy in 1795.*

*Exhibited at the Winter Exhibition of Old Masters, 1907.*

*Exhibited at Agnew's Annual Exhibition, 1908.*

*Mentioned in “Sir Thomas Lawrence,” by Lord Ronald Sutherland  
Gower, F.S.A., 1900.*

**SEE FRONTISPIECE IN COLOR.**

**J. HOPPNER, R.A.**

1759-1810.

Portrait Group of

LOT

289

## **The Bowden Children**

John William (aged 5), and Mary Ann (aged 3), children of John Bowden,  
some time Governor of the Bank of England.

*(Size of Canvas, 49-in. by 38-in.)*

*Formerly the property of Miss Bowden.*

*Described in "John Hoppner, R.A.," by McKay and Roberts, 1909,  
p. 138.*

*(See Illustration.)*









**T. GAINSBOROUGH R.A.**

1727-1788.

Portrait of

LOT

290

**Miss Tatton**

Catherine Elizabeth, daughter of William Tatton, D.D., Rector of Rotherfield, and of Sarah Lynch, of Canterbury (whose mother was a daughter of Archbishop Wake), was married in 1786 to James Drake Brockman, of Beachborough, Kent.

*(Size of Canvas, 30-in. by 25-in.)*

*Exhibited at the Grafton Gallery, 1911.*

*(See Illustration.)*

**G. ROMNEY.**

1734-1802.

A Portrait Group of

LOT  
291**The Three Children of  
Captain Little**

Three full-lengths. The child to the right of the picture, in red frock and green sash and with a coloured ribbon in her hair, is showing a piece of blue needlework to a pretty sister in white. To the left is a handsome boy in crimson, with a deep white collar, white stockings, and black gold-buckled shoes.

(Size of canvas, 57½-in. by 42-in.)

*From the Collections of Major J. H. Little, Arthur Sanderson, Esq., and Otto Kahn, Esq.*

*Exhibited at the Guildhall, 1892, as "Portrait of three children in a landscape" (Major J. H. Little).*

*Exhibited at the Grafton Gallery, "Fair Children," 1895.*

*Exhibited at the Grafton Gallery, "Romney Exhibition," Autumn, 1900 (Arthur Sanderson, Esq.).*

*Illustrated in Ward and Roberts' "Romney," Vol. II., p. 92, and mentioned in Vol. I, p. 95.*

*Illustrated in a descriptive account of Mr. Sanderson's pictures in the "Art Journal," 1897, p. 37.*

(See Illustration.)











**T. GAINSBOROUGH R.A.**

1727-1788.

Portrait of

LOT

292

## **Master Heathcote**

Full-length: A boy aged about 4-5, holding in one hand a black feathered hat, in the other flowers. Landscape background.

(Size of Canvas, 48-in. by 39½-in.)

*From the Collection of J. H. Heathcote, Esq.*

*Mentioned in Catalogue Raisonné of Gainsborough's Works in the late Sir Walter Armstrong's book on that master, page 197. The story connected with Gainsborough's painting this boy's portrait is mentioned in Mrs. Arthur Bell's Work on Gainsborough, page 90.*

(See Illustration.)

**J. HOPPNER, R.A.**

1759-1810

Portrait of

LOT  
293**Lady Louisa Manners**

Elder daughter of Lionel Murray, Third Earl of Dysart, born 2nd July, 1747; married, 4th September, 1764, John Manners, Esq., M.P., of Grantham Grange, Co. Lincoln (he died 23rd September, 1792); succeeded her brother Wilbraham Fifth Earl of Dysart, as Countess of Dysart, 9th March, 1821; died 22nd September, 1840.

(*Size of Canvas, 52-in. by 40-in.*)

This picture, one of Hoppner's earliest masterpieces, was inherited by the Countess's daughter, Lady Laura Tollemache (who died in 1834); then by the Countess's granddaughter, Maria, daughter of the Hon. Charles Tollemache, second wife of Charles, 2nd Earl and 1st Marquis of Ailesbury (she died in 1895); and then by their only son, Lord Charles William Pruce, M.P., the executors of whose widow sold it by auction.

*Exhibited at Berlin, 1908, No. 86 (Charles Wertheimer, Esq.).*

*Engraved in mezzotint by Charles Turner, 17 $\frac{3}{8}$ -in. by 13 $\frac{1}{4}$ -in., 19th October, 1807.*

*Again engraved in mezzotint from Turner's engraving, by Norman Hirst, 17 $\frac{1}{4}$ -in. by 13 $\frac{1}{4}$ -in., 11th September, 1901.*

*Illustrated in "Magazine of Art," October, 1901, "Art Journal," 1901, Whitman's "Charles Turner," 1906.*

*Copied in enamel by H. Bone, R.A. (Royal Acad., 1824, No. 593).*

*See "John Hoppner, R.A.," by McKay and Roberts, 1909.*

(*See Illustration.*)



LADY LOUISA MANNERS  
BY JOHN HOGKINSON, R.A.





**G. ROMNEY.**

1734-1802.

Portrait of

LOT

294

**Lady Hamilton as "Ambadress"**

Three-quarter length, seated on a sofa and turned towards the left, she is looking almost full-faced towards the spectator. She wears a white dress with pale blue sash and a pale blue hat with white feathers.

(*Size of Canvas, 50-in. by 40-in.*)

*From the Collection of Sir Robert Harvey, Bart.*

*Exhibited at the Grosvenor Gallery, 1913-14.*

*Engraved in mezzotint by T. G. Appleton (A. B. Chamberlain's "Romney,"), p. 391.*

*Illustrated in "Life of Emma, Lady Hamilton," by T. Herbert Baily, p. 40.*

*Mentioned in "Romney" by Ward and Roberts, Vol. ii., p. 186.*

An interesting account of this picture appears in the Catalogue to the 2nd National Loan Exhibition, "Woman and Child in Art," at the Grosvenor Gallery, 1913-1914, No. 26, p. 54.

(*See Illustration.*)



**G. ROMNEY.**

1734-1802.

Portrait of

LOT  
295

## **Lady Elizabeth Forbes**

Lady Elizabeth Forbes was the daughter of Sir James Hay, Bart, of Smithfield and Haystoun; she married, in 1770, Sir William Forbes, of Pitsligo, the eminent Edinburgh Banker. Painted in 1786.

*(Size of Canvas, 30-in. by 25-in.)*

*From the Collection of Sir John Hay, Bart.*

*Exhibited at the Grafton Gallery, "Fair Women," 1894.*

*Exhibited at the Grafton Gallery, "Romney Exhibition," Autumn, 1900.*

*Exhibited at the Grafton Gallery, 1911.*

*Illustrated in Chamberlain's "Romney."*

*Illustrated in "Some of the Principal Works Exhibited at the Grafton Gallery," 1894, p. 42.*

*Illustrated as a Frontispiece to E. C. Rickardi's "Felicia Skeene of Oxford."*

*Engraved by Norman Hirst, 1910.*

*(See Illustration.)*







**SIR T. LAWRENCE, P.R.A.**

1769-1830.

Portrait of

LOT

296

**Mrs. Angerstein & Her Son John**

Mrs. Angerstein, the Widow of C. Crockett, was the first wife of J. J. Angerstein. He was of Russian extraction, born at St. Petersburg in 1735. In 1779 he came to London and became an under-writer at Lloyd's and ultimately a leading merchant.

After amassing a large fortune, he retired from business in 1811, having his town house in Pall Mall and a villa at Woodlands, near Blackheath. Died at Woodlands in 1823, at the age of 88. His collection of pictures at Pall Mall formed the nucleus of the National Gallery.

(See "Sir Thomas Lawrence," by Lord Ronald Sutherland Gower, F.S.A., 1900.)

(*Size of Canvas, 86-in. by 64-in.*)

*Exhibited at the British Institution, 1851, No. 137, by J. Angerstein.*

(*See Illustration.*)

**G. ROMNEY.**

1734-1802.

Portrait of

LOF

297

**Anne, Lady de la Pole**

Anne, only daughter of John Templer, Esq., of Stover House, Devon; married, in January, 1781, Sir John William Pole, Sixth Baronet; died in February, 1832.

Sir John William Pole, of Shute, Devon, only son of Sir John Pole, Fifth Baronet, whom he succeeded in 1766; assumed, in 1790, by sign-manual, the name of De la Pole; died November 30th, 1799.

(Size of Canvas, 92½-in. by 57½-in.)

*Painted* 1786.

*From the Collection of Sir Frederick Arundel de la Pole, Shoothouse, Devon.*

*See Ward and Robert's "Essay Diaries," page 106.*

*Sold at Auction June 13th, 1913.*

(*See Illustration.*)









**SIR HENRY RAEBURN, R.A.**

1750-1823.

Portrait of

LOT

298

**Mrs. Robertson Williamson**

In a white dress, pale pink satin coat with long sleeves and tassels, hat trimmed with pink roses and long grey ribbons.

*(Size of Canvas, 94-in. by 58½-in.)*

*From the Collection of Colonel David Robertson Williamson.*

*Exhibited at the Empire Exhibition, Wembley, 1925.*

*(See Illustration.)*

**J. HOPPNER, R.A.**

1759-1810.

Portrait of

LOT

299

**Mrs. Jerningham (Lady Stafford)  
as "Hebe"**

Frances Henrietta, youngest daughter and co-heiress of Edward Sul-  
yarde, of Haughley Park, Co. Stafford, and Wetherden, Co. Essex,  
married, as his first wife, 26th December, 1799, George William Jerning-  
ham, who succeeded his father as Seventh Baronet, 14th August, 1809,  
and who successfully claimed his title to the dignity of Baron Stafford,  
5th October, 1826; died 15th November, 1832.

(Size of Canvas, 95-in. by 59-in.)

*At Lord Stafford's, Costessey Hall, Norwich, until 1902, when it was  
purchased by Mr. Charles Wertheimer.*

*Exhibited at the Royal Academy of Arts, Berlin, 1908, No. 34 (Charles  
Wertheimer, Esq.)*

*Engraved in Stipple by Henry Meyer, 1809*

*Reprint in colours of this appeared in "The Connoisseur,"  
January, 1906.*

*Engraved in line by R. B. Lodge, for the "English Illustrated  
Magazine," October, 1888.*

*In Photographure for "The Jerningham Letters" 1896, 1, p. 188.*

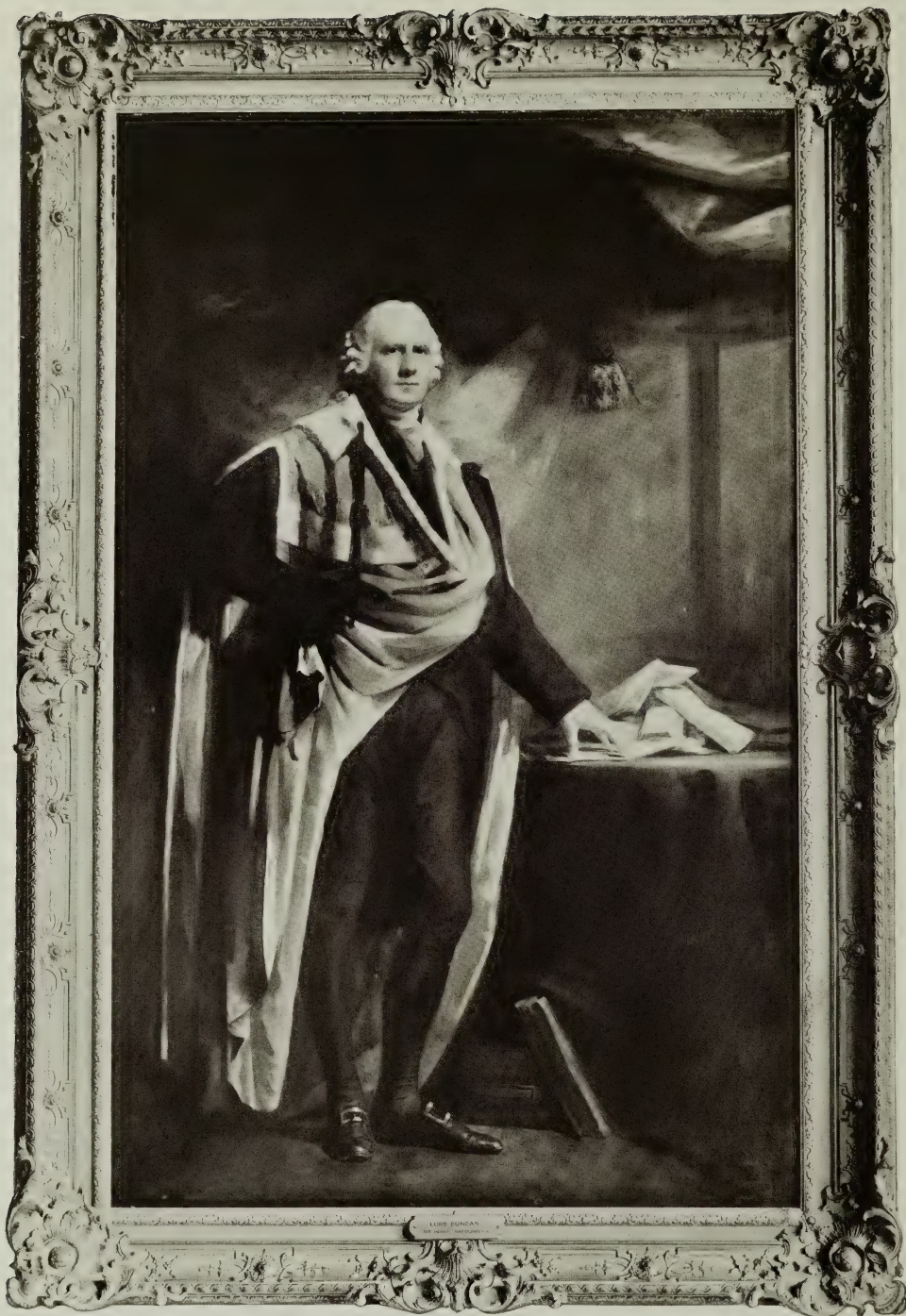
*(See "John Hoppner, R.A.," by McKay and Roberts, 1909.)*

*(See Illustration.)*









**SIR HENRY RAEBURN, R.A.**

1720-1823.

Portrait of

LOT

300

## **Lord Dundas**

Henry Melville, 1st Lord (1742 to 1811). Statesman, son of Lord President Dundas of Arniston. Represented Edinburgh in Parliament, and filled many high offices, and governed Scotland under Pitt. Created Viscount in 1802.

*(Size of Canvas, 94-in. by 57-in.)*

*(See Illustration.)*

LOT

B. WESSELBERGER, 1828

- 301 Bust portrait of King Ludwig I. of Bavaria, in uniform  
(*Panel 8 $\frac{3}{4}$ -in. by 6 $\frac{1}{2}$ -in.*)

H. W. BUNBURY, 1750—1811

- 302 Studies for his series of nine types of the British Army—a *pair*  
(*Ovals, 15 $\frac{1}{2}$ -in. by 11 $\frac{1}{2}$ -in.*)

**DRAWINGS.**

H. W. BUNBURY, 1750—1811

- 303 Landing Provisions  
(*10 $\frac{1}{2}$ -in. by 15-in.*)

J. DOWNMAN, R.A.

- 304 Portraits of a young man in nobleman's gown of Cambridge University,  
and half-length portrait of a lady—a *pair, signed and dated*  
(*Ovals, 8-in. by 6 $\frac{1}{4}$ -in.*)

D. SERRES, 1800

- 305 Brighton Beach  
(*6 $\frac{1}{4}$ -in. by 9-in.*)

E. F. CUNNINGHAM, 1742—1793

- 306 King George III. and Queen Caroline at a military review  
(*7 $\frac{1}{2}$ -in. by 13 $\frac{1}{2}$ -in.*)

J. F. DE TROY, 1679—1752

- 307 Portrait of a man with book—probably a sketch for the picture  
“Reading from Molière”  
(*Chalks on toned paper, 10 $\frac{1}{2}$ -in. by 8 $\frac{1}{2}$ -in.*)

J. B. LEPRINCE, 1754—1786

- 308 Actress in Oriental dress, full length  
(*Colored Chalks, 12-in. by 8-in.*)

C. J. HAAS, 1774

- 309 Portrait of a gentleman, on horseback  
(*Pencil, 6 $\frac{1}{2}$ -in. by 7-in.*)

**END OF SECOND DAY'S SALE.**



Ward & Foxlow,  
Printers,  
Harcourt Street,  
London, W.1.



